

MAGIC IN THE MAKING



BY JOHN MULHOLLAND
AND MILTON A. SMITH



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MAGIC IN THE MAKING



THE CHINESE NEW YEAR'S CARD

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MAGIC IN THE MAKING

A FIRST BOOK OF CONJURING

BY

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ILLUSTRATED WITH DIAGRAMS AND DRAWINGS

Senior Student

2551

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Junior Student



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MAGIC IN THE MAKING

I

MAGIC-MAKERS

Not many months ago we were in Tangier, that ancient city which was once the capital of Morocco. We had seen the queer open-air shops with their rich fabrics and shouting tradesmen, the narrow winding streets, the peculiar Oriental buildings, the market-places filled with the babel of many tongues and the squealing of camels, and all those Oriental sights that make Tangier the interesting place that it is. Finally we turned to our guide and interpreter, a swarthy Moroccan who had been educated in France, and asked him if there was not a Moroccan magician in Tangier.

In his careful and not quite correct English he asked: "What is mageecian?" We looked at one another, rather at a loss to explain. At length one of us took out a coin, threw it in the air, showed his empty hands, and then produced the coin from the guide's ear. The guide's eyes nearly dropped from his head in

astonishment. He bowed respectfully, and without a word turned away, motioning us to follow.

He led us through one winding street after another, farther and farther from the centre of the city, and deeper and deeper into the native section.

At length he stopped before a Moorish house, larger and richer than those which surrounded it. "Here wait," he said. He went up to the gate and knocked, and soon a native servant appeared. A dialogue in Arabic followed, not a word of which we understood. But the servant opened the heavy wooden gate, our guide indicated that we should enter, and stepped into the courtyard. We hesitated, for now it was getting dusk, and we were far from our hotel in the midst of the native section, which was no safe place for a European at night. But we saw we had gone too far to retreat; so we stepped over the threshold, not without misgiving.

The servant led us to a large, well-furnished room opening onto the courtyard, and here we waited for ten nervous minutes. At the end of that time he reentered, followed by a Moor

who appeared, at the very first glance, to be different from the others that we had seen.

He was a big man, well above the average height, and very strongly built. His features were regular and rather pleasing, although he was dark even for a Moroccan. His black hair was streaked with white, and he wore a full gray beard, cut closely in the Moorish fashion. His clothes were loose and flowing in the native manner, and were of excellent hand-woven material, each seam being carefully covered with silver embroidery. Our guide immediately addressed him, and after a short and animated conversation turned again to us.

“Here,” said the guide, “is Hadji Mohammed Naceri Lahackrine, the Sultan’s own magician. He accepts your challenge, and is pleased to show you his power.” This was rather more than we had bargained for—a contest of magic with the Sultan’s own magician!—but there seemed to be no safe way out. In any case, Hadji Mohammed gave us no time to think about it. He rubbed his hands together, and a peculiar Moorish wand suddenly appeared between them. He then in-

sisted that we do a better trick, so we took the wand and from one end of it produced a handkerchief. He took the handkerchief, waved it in the air, and produced from under it a heavy bronze bowl overflowing with water. We picked a watch out of the water in the bowl. The contest continued, and the Moor did many interesting things. All his tricks were accompanied by much mummerly. Sometimes he would reach high on the wall and tap three times; sometimes he made mystical signs in the air with his hands. Always he muttered a prayer before the completion of each trick. It was easy to see why he was held in fear and reverence by the natives. We learned later that they all recognized his apparent supernatural power, and as he passed through the streets he was constantly stopped by the people who pressed around him to touch the hem of his robe and to kiss his hand.

At length one of us did a very simple trick which consisted of taking off a thumb. Evidently it was a trick not included in Moroccan magic, as Hadji Mohammed had never before seen it. His delight knew no bounds. He rushed up and embraced us, and exclaimed,

as interpreted by the guide, "You are my equals!"

The contest was over, and after many effusive speeches on both sides, we parted from Hadji, and were led back to the hotel by our guide.

Our fame soon spread, and during the rest of our stay in Tangier we had no fear of wandering through any part of the city by day or night, for we were always accompanied by a crowd—at a respectful distance.

Magicians always have many adventures, and there is no more interesting reading in the world than the lives of some of them. Unfortunately we cannot know the lives of the very earliest magicians, for they antedate the dawn of history. It is certainly true to say that magic is one of the oldest professions in the world. The earliest magicians whom we know anything about used their magic to deceive the people into believing that they had supernatural powers. These magicians were the first priests and prophets. They were found in Egypt and in Babylon, and in many other ancient nations whose names have been forgotten by all but scholars. Of course, these

magicians, with their tricks, won great reputations for themselves as wise men; and the very word "magician" comes from an ancient Babylonian word, "magi," which means wise man or seer. Magicians are mentioned in the Bible as being in Egypt, where we find Pharaoh, their king, calling them before him to perform their tricks.

Magicians are found in all savage tribes; few peoples have ever been found who have not had magic in some primitive form, and usually it is the priests who possess the knowledge of it. The medicine-men of our American Indians owed much of their prestige and power to their knowledge of magic tricks. There are many stories of men who have fallen into the hands of savage tribes, and who have saved their lives by convincing the people of their supernatural power. For instance, there was the sailor who was wrecked among cannibals. Before they could proceed to eat him, he indicated, as best he could by signs, that should they do so he would cause them to lose all their teeth. As a sample of his power, he covered his head with a cloth, took out his false teeth, of which he had a complete set, and

pointed to his mouth, which showed only gums. Then by the same methods, he reproduced his teeth. The natives bowed down to him, gave him presents, and hailed him as the great white sorcerer. Many of them wanted him to remove their teeth and put them back again! Of course, he escaped and returned home; so the story has a happy ending.

With the appearance of Christianity, magic began to be looked upon with disfavor. At first the people still believed in the supernatural powers of the old priests and wonder-workers, but they believed the tricks were performed by the aid of demons and evil spirits, and not by the aid of the gods. The term "black magic" was invented.

After a time, however, there appeared magicians who made no pretensions to supernatural power. They confessed that their accomplishments were the result of tricks, and their aim was merely to amuse and not to frighten the people. They called their art "white magic," and it is from them that modern magic has descended.

During the Middle Ages magicians were in great demand in the courts of the kings and

the barons. Along with court jesters we often find court magicians, and probably many of the mediæval entertainers were both.

But the common people had their magic, too, in the Middle Ages. There were many strolling magicians, who gave entertainments at market-places, or street corners, or wherever they could get a crowd. Sometimes they travelled with the gypsies. Sometimes they were beggars, who had picked up a trick or two to aid in their struggles for a livelihood. Sometimes they travelled in a caravan, or wagon, gaily painted and decorated with magic signs and bells and streamers. These travelling magicians may still be met with occasionally in certain parts of the world, and it may almost be said that it is from one of them that the modern art of stage magic developed. The story is most romantic, and takes us to France and the year 1828.

At that time there lived in Tours, a small city in the southeast part of France, a young watchmaker by the name of Robert-Houdin. From very early boyhood he had an interest in magic, and he had read all of the few available books on the subject. But he still re-

mained a watchmaker, and he was planning to set up his own shop in the course of time. Fate, however, was conspiring to make him the first great modern magician.

He had a very dangerous fever, and while still weak and only partially recovered, he was seized with a mad idea that he must immediately return to his family at Blois. One morning, when he had been left alone for a moment, he hurriedly dressed and hastened out, finding a stage-coach just setting out for Blois. He climbed aboard, but in his weakened condition the jolting and swaying of the coach was torture to him, and at length he opened the door and dropped fainting to the road, unknown to the stage-coach driver.

When he recovered consciousness several days later he found himself in a travelling wagon, which was the home and theatre of a French magician who called himself Torrini. Torrini had come upon Robert-Houdin lying in the road and was much struck by his likeness to a dead son. He picked him up, nursed him back to life, reawakened his interest in magic, and taught him much. After this adventure Houdin found it extremely difficult to

return to watchmaking, and we soon find him opening a theatre of his own in Paris. He attracted huge crowds and became world-famous for his performances. After many tours in Great Britain and all parts of the Continent, he retired to his birthplace, Blois, and there wrote his memoirs, a most fascinating book.

One of the most interesting adventures he describes is his trip to Algeria. France was having much trouble in that province, and most of it was caused by the Marabouts, the Algerian priests, who convinced their Arabian followers that they had supernatural powers by their conjuring tricks. In 1857, at the request of the French Government, Robert-Houdin went to Algeria as a sort of ambassador, to play his tricks against those of the Marabouts. By greater marvels than they could produce he completely destroyed the faith of the Arabs in the miracles of the Marabouts, and so he was really the cause of French success in pacifying and controlling Algeria.

Robert-Houdin is not the only modern magician who has travelled widely. There seems to be something about magic that makes one

a wanderer. There are many instances of queer performances in strange places. Herrmann, one of the greatest of modern magicians, performed in every part of the globe. There are many amusing stories about his experiences. Once he performed for the Sultan of Turkey, on board the Sultan's private frigate. One of his most interesting tricks on that occasion was to borrow the Sultan's watch, throw it overboard, cast a line over, and catch a large fish, cut open the fish and remove the watch, still going and unharmed, from the interior of the fish. Such a trick is perfectly simple—for Herrmann!

There is no limit to the wanderings of the modern magicians. And everywhere they go they are at once at home. There is something about magic that makes brothers of all those who know even a smattering of it. All the magicians of all time form a sort of great unorganized brotherhood. Our good friend Hadji Mohammed, of Tangier, is bound to us through magic in the same way as the American magicians whom we often see. So, in fact, are all the magicians of the past and of the future. The great professional magician is no

more truly a link in the chain than he who, although he can do but one trick well, has a real interest in the fascinating art of magic.

II

THE MYSTERIOUS COLORS

The first trick that we shall describe is one that can be done in spite of time or space! So we shall try it on you! Follow our directions carefully.

Take nine white cards, all of the same size. Large calling cards will be very satisfactory. On three of the cards write the word "Red," on another three write "Blue," and write "White" on the remaining three cards.

Place the red cards, with the writing down, in one pile on a table; and place the white ones and the blue ones in two other piles, each color by itself. Now choose any one pile and place it directly on top of any other pile. Put the third pile on top of the other two. The nine cards are now one on top of the other on the table, face down, the three of one color together at the bottom and the three of another color together at the top.

Now take as many cards as you like off the top of the pile and place them face down on the table. Place the remaining cards on top

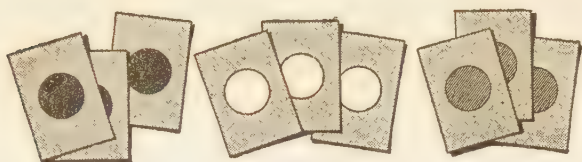
of those you first took off. Repeat this process as many times as you wish, until you are certain that the original order has been destroyed. Then take all the cards in your left hand, face down, and count them out into three piles, putting the first card at the bottom of the first pile, the second at the bottom of the second, the third at the bottom of the third, the fourth card on top the first one, the fifth on top of the second, and so on. You again have three piles of cards.

Now you must know that these colors you are using are magic colors. They are very intelligent and will always assort themselves into combinations of red, white, and blue.

Choose any one pile and put the others to one side. You have chosen the correct pile! Look at it and you will find that it contains one red card, one blue card, and one white card.

Now you are ready to try this trick on somebody else! For that purpose it may be better to make a regular set of cards with circles of red, white, and blue, as pictured in the illustration.

In performing this trick you must have the moves memorized perfectly. Allow time for



your "victim" to make each move, exactly as you tell him. You can see how embarrassing it will be if you tell him the wrong move, or if you find you have made a mistake and cannot complete the trick. To be a magician you must be able to carry the trick through coolly and in an interesting manner. There are few people who will not be greatly surprised to see the cards come up assorted, for they will notice that you have not touched the cards!

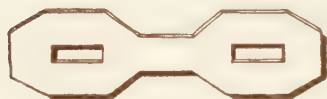
You will soon see how the trick works, and be able to invent slight variations. You will discover that it goes better if you accompany it with a little talk; and the better you talk, the better it will go. Magicians call this accompanying talk "patter." A good magician must develop a good line of patter.

III

THE SPECTACLES OF DIOGENES

This trick is a good example of one that depends on the patter that goes with it. When properly presented it is extremely effective.

Take a piece of cardboard and a pair of scissors, and as you stand in front of your audience make a pair of spectacles such as are shown in the illustration. As you work, you



might tell them that undoubtedly they are familiar with the adventures of Di-

ogenes, the old Greek philosopher who lived in a tub, and who went around looking for an honest man. The fact that he carried a lantern is well-known, but it is not so generally known that he also had a pair of magic spectacles, by the aid of which he could tell whether people were good or bad. The secret of the manufacture of these spectacles had long been lost, but after many years of study

you have rediscovered it, and you will now demonstrate your discovery.

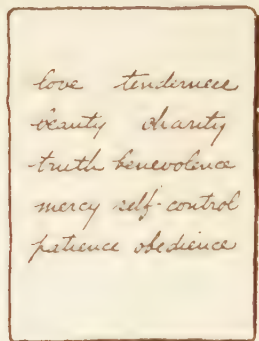
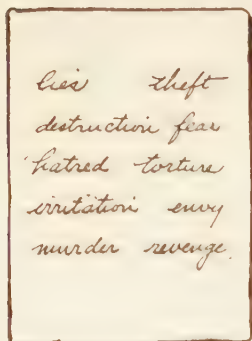
One must make a pair of spectacles, as you have just done, and after they are finished pass them three times from one hand to the other, saying, "Diogenes, Diogenes, eureka!" That's the charm! Now the spectacles are ready for use.

Hold them up to your eyes, and look over the audience carefully. Then say that you're sorry, but the demonstration won't be very interesting, because it seems that everybody before you is good. It will be necessary for some one to allow himself to be made temporarily bad or especially good. So ask for a volunteer for the occasion.

Have the volunteer come forward, and then show two small cards that you have previously prepared. Explain that one card gives bad thoughts, and the other good ones. You must have already written on each card, in rather small handwriting, a list of either good or bad qualities.

Place one list in his right hand, and the other in his left, telling the audience in which hands you place them, so that they will know whether

he is consulting the good thoughts or the bad. Tell your volunteer to place both hands by his side, and make up his mind which thoughts he wants. After you have turned your back,



he must raise one hand and read the list slowly several times so that his mood will change. Then he must put his hands at his sides again before you turn around to examine him. The audience must be very quiet and may aid by sending him good or bad thoughts.

After a minute, ask him if he is prepared, turn around, put on your magic spectacles, and look him over carefully. Notice especially his hands! The one containing the list he held up to read will be much whiter than the other

THE SPECTACLES OF DIOGENES 19

because the blood has run out of it; and the veins of the other hand, the one he held down, will be much larger. So you will know which list he read, and can pronounce him good or bad accordingly!

You must be sure to note and remember in which hand you placed each card.

Perhaps, at the end of the trick, you may explain again the charm which caused the spectacles to assume their magic quality, and tell the audience that this is a useful device which they should remember.

IV

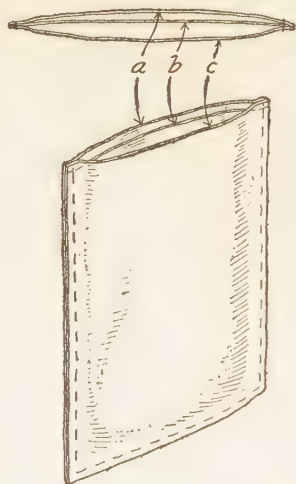
THE AERIAL MAIL

In order to do this trick you need several pieces of apparatus, but all of them are easy to secure or to make. In the first place, you must have ten postal cards, all different. Use local cards which the audience will recognize by title—the City Hall, the First National Bank, the Post-Office, a scene in one of the parks, portraits of prominent people, monuments, etc. The cards need not be new ones, as used cards are just as good. Have nine of the postal cards on your table when you begin to show this trick, and have the tenth in the inside pocket of your coat. Choose a rather conspicuous card for this tenth, say “The City Hall.”

Now, you must also have a bag such as is shown in the illustration. Notice that it should be made of some heavy cloth like cotton flannel, and should be about six by nine inches. You will need twenty little cards,

about one inch square. On ten of these cards you must write the name of the postal card that you have in your pocket, as "The City Hall." These ten must be in one compartment of the bag, which is also on your table when you start to perform.

The other ten little cards must have the titles of the post-cards written on them, and they must be arranged in the same order as the post-cards. For instance, if your top postal card is the post-office, you must write "Post-Office" on the first little



card; if the bank is your second post-card, it must also be the second little card. You must pick out some position in the little cards for the title of the postal card that you have in your pocket, and you must remember this position. Say you decide on the sixth. Now you have the ten little cards and the nine post-cards in the same order, except that

there is no postal card in the pile to correspond to the sixth little card, for you have that postal card in your pocket. You are ready to begin the trick.

Take up the postal cards and show them to the audience, explaining that you have ten ordinary postals. You want some one in the audience to help you check over the cards. Give some one the little cards, and as you read the titles of the postals have him check you up. When you come to the sixth title, read the title of the card that you have in your pocket as though you had it in your hand with the others. After you have completed the checking up, give the postal cards to another person in the audience to wrap in a handkerchief and to hold.

Take the bag, and have the person with the little cards place them in the empty compartment. Take the bag in your hand, gathered at the top, and shake it well. Ask a third person to choose one card from the bag.

This is the crucial point in the trick, although you must not let the audience know it. For, before you present the bag to the third person, you must shift the leaf of the bag so

that he will put his hand into the second compartment, in which are the ten cards all alike. You can be sure of this by having a hem at the top of this leaf, and by noticing how it is turned you can be certain of always getting either side of it you please. Whoever draws the card must not, of course, show you the card he has drawn. Place the bag in your pocket, and return to the front of the audience. Now your trick is really all done, but the audience thinks you are only ready to begin.

You might tell them that, although these postal cards seemed to be ordinary ones, they are really specially prepared aerial cards. Then you can make some magic signs in the air, at which one of the cards in the handkerchief is supposed to fly through the air to your pocket. Take the card out of your pocket, and ask the person in the audience with the little card what title he has drawn. He will announce his title, "The City Hall." Show the audience the postal card you have, which will, of course, correspond. Now, as you have removed one card from those in the handkerchief, there are only nine left. Have the person who held them

open the handkerchief, and there he will find only nine cards; for haven't you just made the tenth fly invisible through the air from the handkerchief to your pocket!

V

THE PENNY BOX OF MATCHES

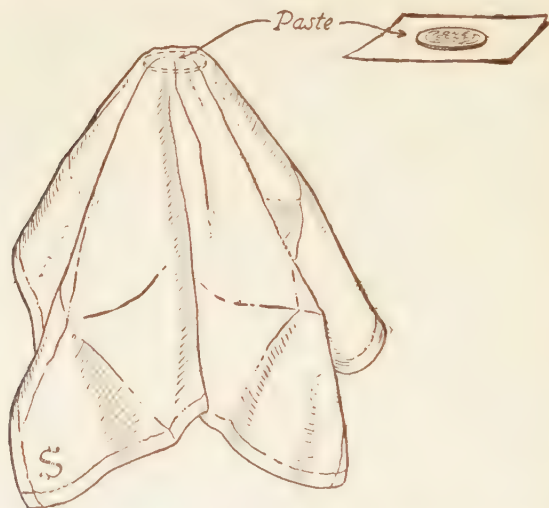
This is an excellent trick, but it depends on a few private preparations—as is the case in most feats of magic!

The trick consists in placing a penny under a handkerchief, and having it held by some one from the audience. Then you make the penny disappear from the handkerchief and appear in a match-box.

Your preparations consist in placing a penny in a match-box so that the inner box holds it up against the top, where it is invisible. Also you must fix a second penny in a handkerchief, as shown in the illustration. Take a small piece of cloth, and use ordinary white library paste. Be careful not to press the handkerchief against the penny so as to make a mark on it. When you hold the handkerchief by the corners, you can then show both sides, and the penny will be invisible in the centre. You need a third penny, and it is better if this

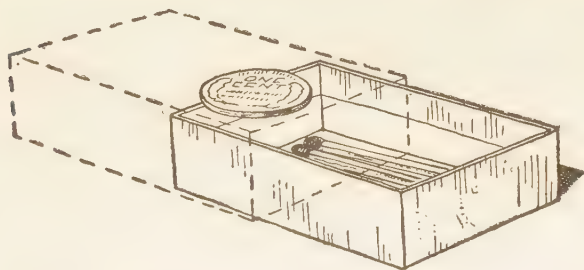
one has the same date as the one in the match-box, which is later to appear for it.

When you begin the trick, you have the



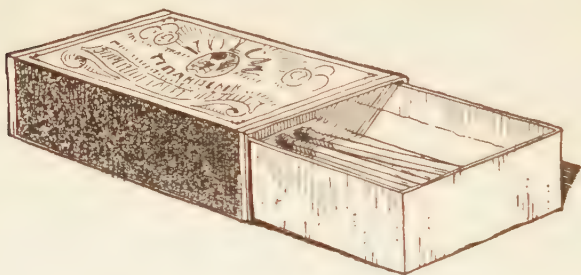
match-box standing prepared and partly opened, as shown in the illustrations. Show the audience that the box is empty by turning all the matches out on the table. Close the box and place it on the table, or on a convenient chair. Of course, the penny will fall into the box as it is closed. Set the box down fairly hard, so that the noise will make the fall of the penny inaudible, in case any of the audi-

ence are very near. Ask for an assistant from the audience to come to the front. Show him and the audience the third penny, which they imagine is the only one you are using. Place the penny under the handkerchief and ask the



assistant to hold it. Of course, you give him the penny that you have already fixed in the centre of the handkerchief, but he thinks he is holding the one you have just put under. The most convenient way to work this shift is to change the position of your hands. That is, suppose you hold the free penny in the fingers of your right hand. Throw the handkerchief over this hand with your left. Then put your left hand under the handkerchief, too, and with it take the fixed penny. Offer this penny to the assistant. Meanwhile, your right hand has had time to drop the free penny into its

palm, and when the assistant takes the penny in the handkerchief, you can drop both hands, with the free penny closed in the palm of your



right. As you turn to the table, slip this penny into your pocket.

In the meantime, you might be telling your audience some such story as this. There was once a clever miser, whose cleverness consisted in knowing a magic word that might have brought him great wealth. He was too miserly, however, to think of securing new money by the aid of the magic word. He confined himself to making the few pennies he spent for necessities return to him as soon as he left a store. He once went into a store, purchased a box of matches, and noticed that the shopkeeper put the penny in his money-bag. As soon as he came out, he emptied the

match-box and said the magic word, and brought the penny back to him.

As you talk, take one corner of the handkerchief and jerk it from the assistant's hand. Shake the handkerchief to show that the penny is gone. Ask the assistant to take the penny from the match-box!

You might tell the audience that you have promised never to say this magic word aloud, and that is why you repeated it to yourself in the demonstration. They can easily see that it would never do to have a magic word of such power generally known

VI

THE BAKER'S ARROW

This trick needs the following apparatus: three or four rolls or biscuits; a handkerchief; twenty-seven small cards, each about an inch square, lettered from *A* to *Z*, with an extra *E*; two small wire nails with big flat heads; and a sign like the one in the illustration. With these you can perform a wonderful illusion!

You begin by telling the story of Eben Everett, an old baker who was also a famous archer. It was very difficult to say in which he was more interested, his baking or archery. Nevertheless, everybody admitted that he made excellent rolls. You are sorry you haven't been able to secure any of the original rolls, but you hope your audience will permit your substitution of some modern ones. As you talk, pass the three or four rolls around on a plate, and allow some one to choose one of them. Take the chosen roll and place it on your table. This is where the trick starts.

You have already put one of the wire nails through one of the little cards marked *E*, and placed the card on the table so that the nail stands upright, as in the illustration. Of course, the card must be so placed that it can't be seen by the audience. When you put the roll down, place it on the nail, and press it down so the card will be nailed to the roll.



Take the handkerchief and show it to the audience. Put it over the palm of your left hand. With your right hand pick up the roll, which now has the little card marked *E* nailed to the bottom of it, and place it on the handkerchief in the palm of your hand. Of course, the audience does not know that the card is attached to the roll. Ask for an assistant from the audience; have him come up front, and gather up the four corners of the handkerchief, so that he makes a little bag containing the roll. Have him hold the bag in front of him in the sight of the audience.

Now you say that Eben Everett, the archer-baker, or baker-archer, had a sign in front of his shop, and of course he had an arrow on it.

Show the audience a copy of the sign, and point out the arrow. You must make a copy to use for this purpose. Be sure you make

EBEN EVERETT
BAKER

**EXCELLENT ROLLS EACH
HOUR EVERY DAY**

• • •

TURPENTINE LANE
at the Sign of the



your sign exactly like the illustration. You will soon see the reason for this. Ask the audience to choose a number between one and nine. If they choose an odd number (1, 3, 5, 7, or 9), begin with the first letter in the sign and count the letters up to the number chosen. If they choose an even number (2, 4, 6, or 8), count the words, and you will find you will

stop at a word beginning with *E*. In any case, you have an *E*.

The device of the sign brings about what is known as a "conjurer's choice." The audience thinks that one of the letters of the alphabet has been chosen by chance, but in reality the result will always be the same. In this case, an *E* will always be chosen.

Have some one in the audience pick the *E* out of the alphabet on the small cards, and put the second wire nail through the card, just the same as you had done to the duplicate *E* card, which, unknown to the audience, is already fastened to the bottom of the roll.

Now comes the hard part of the trick, which will probably take some practice. Take the little card in your right hand, and arrange it so that it will lie flat against your hand, with the nail between two fingers. Hold out your empty left hand, and pretend to place the little card in it, closing your left hand as you do so, to continue the pretense. The card is still in your right hand, and as you come forward to talk to the audience, place your right hand on the table, and loosen your grip on the nail,

so that the card lies flat on the table just as the duplicate *E* card had lain at the beginning of the trick.

Continue your story. Eben Everett used to think that he was a great archer. He could shoot out lighted candles, and hit a coin or a card from a person's hand. You will show that this is not impossible even to-day!

Tell your audience that you will use the bow and arrow that is on your table, toward which you point. They cannot see this bow and arrow, for it is entirely imaginary. Perhaps, therefore, it will be better to make the little card, that you are going to attach to the arrow, imaginary, too!

Open your left hand slowly, and show that the card has disappeared! Pretend to tie it to the arrow which you are pretending to have. Then with the imaginary bow shoot the arrow at the roll held by your assistant. Assure him that he is in no danger, for you will not strike him with the arrow.

Now, if your aim has been perfect, as it should have been, because you used the same charm that Eben Everett used, the little card should be attached to the roll.

Have the assistant take the roll out of the handkerchief and show the little card.

You have demonstrated that the story of Eben Everett is true!

VII

THE POWER OF THE MIND

The mind is a very peculiar thing, and in spite of the development of modern psychology, there is much about it that we do not yet know. Magicians, more than most other people, must develop peculiar powers—otherwise, how could they do some of the things they do!

Tell your audience you will show them a useful example of mental development. To do so, you need two assistants. Ask two members of the audience to step forward. Give your first assistant a piece of paper and a pencil, and ask him to write down any number of three figures. Have him make a second number by reversing the figures of the first number. For example, if his first number is 635, his second will be 536. Then have him subtract the smaller number from the larger. With the above numbers the operation will be

$$\begin{array}{r} 635 \\ - 536 \\ \hline 99 \end{array}$$

In the meanwhile, give the second assistant

a watch, a small card, and pencil. Tell him to look fixedly at the watch, choose an hour, and write the hour on the card. While he is doing this, pick up a book from your table, and place your finger in it at page 24. You are going to have him place the card in the book.

This is where the trick is really done, but of course the audience must not know it. You must glance at the card to find out the number the second assistant has written down. Add this number to 18, and open the book to this page. If the number on the card is 3, for example, you must open to page 21, as $18 + 3 = 21$. If it is 10, open to page 28. You must do all this with an appearance of carelessness. Do not examine the card; do not even appear to look at it. If you have your finger in the book at page 24, you will not have to turn more than two or three pages. Have the second assistant place the card in the book which you hold open for him, close it, and place it on the table with the card projecting from the top.

Now, turn back to the first assistant, and tell him to add together the figures in the number he has secured by his subtraction. In

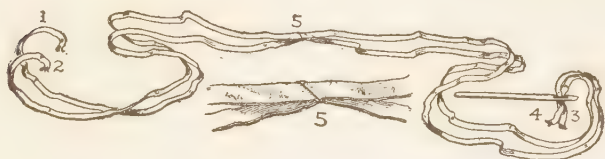
the example we used above, he would add $9 + 9$, and the result would be 18. In fact, the result will always be 18, no matter what numbers are chosen! That is why you can do the trick. Stay away from this first assistant. If you go near him, your audience will think you have seen his figuring. As a matter of fact, you don't care what number he chooses. If he follows directions, the result will be 18. You must be sure to know these directions perfectly. Remember that there are four steps: (1) write down a number; (2) secure a second number by reversing the first; (3) subtract the smaller from the larger; and (4) add the figures of the remainder to one another.

Now for the demonstration! Ask the first assistant for his number. It will, of course, be 18. Ask the second one for the number he found on the face of the watch and noted on the card that is now in the book. Add these two numbers together. You had already, by the peculiar power of the magician's mind, arrived at that total! Your second assistant will find that the card marks the page in the book that corresponds to this total.

VIII

THE STOLEN APPLE

This Czecho-Slovakian trick needs a little private preparation. Take two tapes, each about one-quarter of an inch wide and from three to four feet long. Double each one back



on itself, and tie them one to the other in the centre with a fine piece of thread. The illustration will make this preparation very clear.

Thread them on a bodkin that is at least four inches long, and fold the tapes so that they lie in a little heap on your table. You need, also, a fine, large apple.

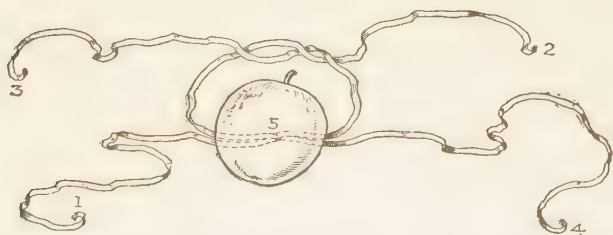
The story is a legend that is still well known in Czecho-Slovakia, of the great fair at which a thief exhibited a fine apple as his own. Now, in Czecho-Slovakia it is customary to thread

on ribbons all the choice apples that are sent in to the fruit exhibit, because in that way it is possible to see all around the fruit, and it is not necessary for everybody to pick up the apple to examine it. So you will thread the apple on a tape. As you talk, take the apple and, standing in front of the table on which the tape is lying, make a hole through the apple with the bodkin. Draw the tapes through the apple until the joint made by the thread is in the centre of the apple. Be careful that the joint is covered by your hand, if there is any possibility of its being seen. Stand in front of the table and draw the tapes directly off the pile into the apple. Of course, you want the audience to think that you have two straight tapes.

Go on with the story. When the thief exhibited this fine apple at the fair, all the peasants were indignant, and they crowded around the judge, saying that this man owned no orchard. Each peasant claimed the apple as his own. Fortunately, the judge of the fruit exhibit was also a magician. He put a charm on the stolen apple, which was that it could not be removed from the string except

by the real owner, but when he should touch the apple it would fall into his hand. The judge-magician made a magic knot over the apple.

Ask for two assistants from the audience. When they come forward, give one end of the tapes to each to hold. One will be holding



ends 1 and 2; the other, ends 3 and 4. Remove the bodkin before you give the end of the tape to the assistants. Now take one end from each assistant, make a knot like the one in the illustration, and give each assistant the end previously held by the other one. This is very important, so you must practise doing this part of the trick. The illustrations should make this operation perfectly clear.

Now, according to the story, each peasant tried to get the apple off in order to claim it, but not one could do so without cutting the

tapes. But at length the young man appeared from whose orchard it was really stolen, and the apple dropped into his hand at a touch, and left the tapes uncut, as they were originally.

Have your assistants take an end in each hand and pull. The apple will drop into your hand, leaving the two long tapes, just as the legend tells!

IX

THE INVISIBLE SCRIBE

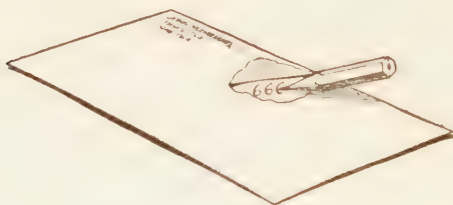
A simple little trick may be very baffling, and that is the case with the trick about to be described.

Take an ordinary envelope of any sort, and secretly make a circular tear in the face of it, as is shown in the illustration. Walk into the audience and give some one a pencil and a small card, about the size of a calling-card. Have him make a mark on the card so that he can identify it later. Put the card in the envelope and seal the envelope. You can, if you like, have some one else make a mark on the envelope, in order to identify that, too. In doing so, you must, of course, cover the little tear that you have made. You can turn the envelope over, and have the mark made on the back; or you can hold the card with one thumb over the tear, so that the person making the mark will have the card to write on.

Now, take the envelope in one hand and the pencil in the other. The pencil had better

be in your right hand, unless you are left-handed, so that you can write with it. The audience must think that the envelope is the only thing you are interested in, and that you merely take back the pencil now that there is no longer any need of it.

Ask any one in the audience to name a number and to write that number in the air. As you stand in front of the audience quickly write the given number on the card through the



hole made by lifting the little flap you have made in the front of the envelope. The device of having the number written in the air will take the attention of the audience, so that if you write quietly and calmly your action will not be noticed. You must learn to write the number without looking at it, while your attention is apparently being given to the writing in the air. The number chosen in the

illustration seems to have been 666. When you have finished writing, slip the pencil into your pocket or throw it on the table. The trick is done! Now you can begin to amuse the audience with your patter.

You might say that since the beginning of the world people have always wanted to know the future. They have resorted to every possible sort of a device to learn what was going to happen to-morrow. Some people believe in oracles, such as that famous one at Delphi which the old Greeks used always to consult before venturing on any new undertaking. Some believe in prophets and priests. Some believe in spirit writing by wise ghosts. You believe in ghosts, yourself, because you really know one. That is the ghost of Petrarch, an old Italian scribe, who is well known to magicians. The ghost of Petrarch foretells the future, and he writes down whatever you demand. For example, before you asked for a number, you told the ghost to write on the card the number of which the gentleman (or lady) was to think. As he always has been a very obedient ghost, you believe he will have carried out your command; of course, the fact

that the card is enclosed in the envelope makes no difference to a spirit.

After shaking the card to one end of the envelope, tear the envelope across at the point where you had made the little secret tear. Thus you will destroy the tear, and even a careful examination of the two parts of the envelope will reveal nothing.

Now you will have the card in one part of the envelope. Present that end to some one in the audience, asking him to take out the card, and on it will be found, in the handwriting of Petrarch, the number chosen !

X

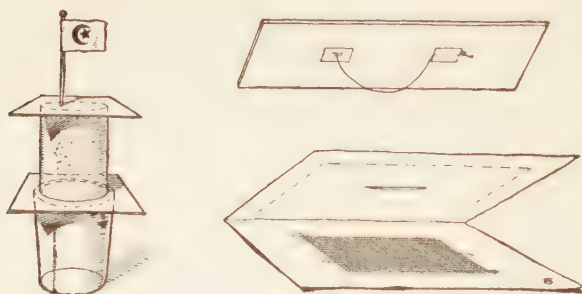
THE TOWER OF CADIZ

Several pieces of apparatus are required for this trick, which is a very effective and interesting one. You need a glass tumbler, a large cardboard tube about two inches in diameter, three flat pieces of cardboard each about five inches square, two sheets of paper each eight inches square, two identical silk handkerchiefs, a folding fan, and a little flag on a stick such as is shown in the illustration. One of the pieces of cardboard, and one of the sheets of paper must be prepared.

Make a small hole in one of the pieces of cardboard, and paste a piece of paper over the bottom of this hole. Run a fine thread through this paper, making a knot at the end of the thread so it will not pull out. Make three knots in one of the handkerchiefs, and then roll the handkerchief into a small bundle. Fasten this bundle to the bottom of the cardboard piece by making a sort of sling with the thread. The illustration will make this prepa-

ration clear. Be sure the handkerchief is tight against the cardboard, taking as little room as possible.

One of the sheets of paper must be prepared as in the other illustration. Notice that you



are really making a double sheet, which has a small piece of silk in the centre between the two sheets. There should be a tear, as indicated in the drawing, which will allow the silk to be seen.

When the trick begins, you have all the apparatus on your table, except the double sheet of paper and the fan. You must have the paper rolled up into a little bundle, as though it contained a silk handkerchief. The tear, which allows the silk to be seen, convinces the audience that the bundle does con-

tain a handkerchief. Put this fake bundle and the fan together in the coat-pocket at your right side. The prepared piece of cardboard must be hidden on your table. The best way to do this is to place it flat on the table behind a book.

As you begin the trick, show the audience your apparatus—the glass, the cardboard tube, and the two plain sheets of cardboard. Put the glass down and lay one of the cardboard sheets on top of it. Stand the cardboard tube upright on the piece of cardboard, and put the second cardboard sheet across the top of the tube. But this is only what you have appeared to do! Instead of taking the unprepared sheet of cardboard, you have taken the sheet which the audience does not know about, so that the handkerchief is now hanging in the tube. The substitution of the trick piece for the plain piece of cardboard that you have shown will be easy if you have carefully placed the plain piece down in back of the book along with the hidden piece.

Now, Cadiz, as the audience will undoubtedly know, is a very ancient city. It was five hundred years old when Rome was founded.

But at length it fell into the hands of the Moors, along with the greater part of the rest of Spain. Our hero was captured by the Moors. You will let the cardboard tube represent the tower in which he was imprisoned. You will place a flag on the tower. Stick the pointed stick on which the flag is mounted into the hole in the top piece of cardboard through which the thread has been run. The point of the stick will drive the knots down through the paper, thus releasing the rolled-up handkerchief and allowing it to fall to the bottom of the tube.

Now, it happened that this young nobleman was loved by a great Spanish lady. Of course, she was young and beautiful. And she was also very wise. She was naturally very anxious to communicate with her lover, and she finally discovered a method by which she could do so. She used to take her handkerchief and tie knots in it for the message. For instance, three knots would mean "All is well."

As you make this explanation you take the silk handkerchief that has been lying on the table and make three knots in it, similar to the ones you made in the handkerchief that is now

THE TOWER OF CADIZ

51

in the tube. The story then continues, and as you tell it you should carry out the actions it demands.

The nobleman's sweetheart would then take her handkerchief, roll it up in a paper, and take her fan.

At this point, take the bundle in your right hand, and with your left hand feel in your pocket for the fan. When you do not find it there, put your right hand, bundle and all, into your right pocket, appearing to search there for the fan. Now exchange the bundle containing the handkerchief for the fake bundle, which consists of the double sheet of paper, and bring out this bundle and the fan together. These two bundles must, of course, be identical in appearance. The outer paper of the false bundle, which is torn slightly, will allow the silk to be seen. Remark that you must do the trick quickly, or the handkerchief will fall out of the paper. This convinces the audience that this bundle still contains the handkerchief. Now take the bundle in your left hand, and the fan in your right hand, open the fan, and wave it gently at the false bundle in your left hand.

Explain how the beautiful Spanish lady would fan her handkerchief, so that it would fly through the air, carrying her message to her noble lover, imprisoned in the Tower of Cadiz.

Turn the bundle so that the piece of silk can no longer be seen by the audience. Throw down the fan. Open the bundle, convincing the audience by showing them the untorn side of the double sheet of paper that the handkerchief is gone. Take the roof off the tower and lift up the cardboard tube, showing the handkerchief that was inside it. Pick up the handkerchief, unroll it, and show the three knots.

The Spanish nobleman has received his message!

XI

THE WISHING JEWEL

By this time you will probably have observed that a few general ideas are the basis of many tricks.

One of the most common of these ideas is the moving of an object secretly from one place to another. This was the case in "The Tower of Cadiz," where a handkerchief was wrapped in a roll of paper, caused to disappear from the paper and apparently made to appear again in the tube representing the tower. Magicians call this sort of a manipulation a "transposition." The object transferred may be a pea or it may be a person, but the idea is the same. In "The Tower of Cadiz" there are two identical objects which the audience considers the same object. Duplication is often the secret of a transposition. The trick about to be described is another transposition, and, in the same way that "The Tower of Cadiz" depends upon the existence of two similar handkerchiefs, "The Wishing

Jewel" requires two similar balls. But let us first explain the effect that this trick produces.

The story is that of a famous old Arabian jewel of great price. It was valuable because it granted the wish of any one who looked at it. The jewel was hidden at night in a well to prevent thieves from stealing it. In the daytime it was kept in a case. This case was usually covered by a cloth, for the prince who owned the jewel would allow only his favorite friends to wish on it. You will let a handkerchief represent the cloth that the prince used to throw over the case. As this part of the story is told, pick up the handkerchief from your table and hold it open. Then lay it down again. You will let a drinking-glass, which you hold up as you speak, be the case to which the jewel came. You then cover the case with a cloth.

Now you explain that unfortunately the real jewel has been lost because a selfish courtier of the prince wished to own it. This broke the spell and the jewel disappeared forever. You beg the permission of the audience to use a substitute. You will let this small rubber ball represent the jewel. This other tumbler

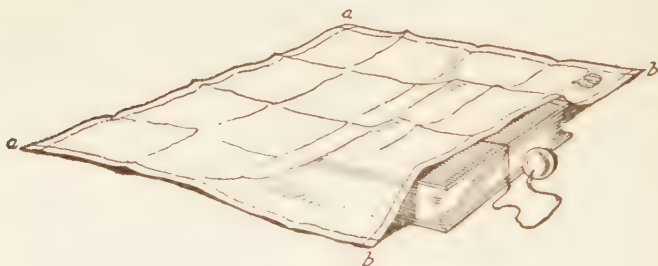
will represent the well, and as the well is deep and dark, you will use an ordinary paper tube to produce the proper atmosphere in the well. Set the glass on your table and slip the tube over the outside of the glass. The tube may be made by cutting both ends from a large sealed envelope. Pick up the ball that represents the jewel and drop it in the glass which is standing inside the tube. Do not press the tube way down, as at this time you want the audience to see the ball in the glass.

The wonderful part of the whole story is the fact that whenever a certain mystic magic word was said in the proper way the jewel would come from the well to the case.

Now, although the jewel has been lost, the magic word is still known and the word is *abracalam*. There, you have pronounced it, and the jewel has come out of the well and gone into the case!

You slip the tube off the glass that represents the well, and show the glass empty! You throw the handkerchief off the glass that represents the case, and there is the jewel! At least that is the way it looks to your audience. But, as we have already hinted, this

trick, like many other transpositions, depends on the existence of two identical objects. The two problems in performing this effect are to get one ball into the first glass unknown to the audience; and to make the second ball



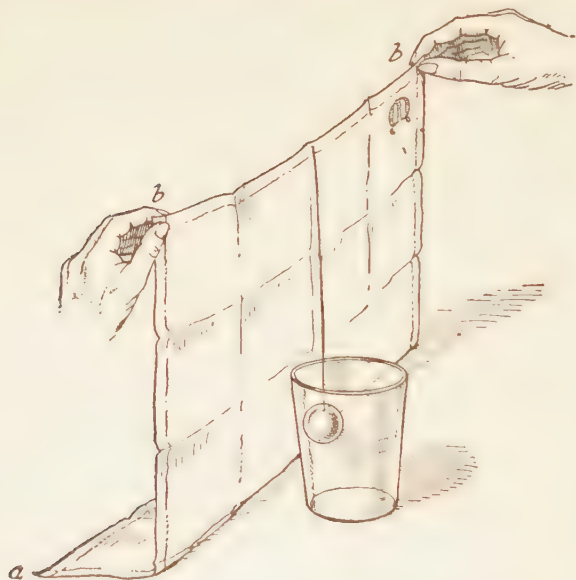
disappear from the second glass. The illustrations will probably make both operations clear to you, so study them carefully.

As you will notice, both balls have threads attached to them. A fine black silk thread is a very useful friend to the magician. The best sort of a ball to use will be a small one of cloth or rubber, about one and one-quarter inches in diameter. Wooden balls will not be very satisfactory, as they knock against objects and make noises. Of course the balls must be absolutely alike. The thread of one of them must be fastened to the hem of the handker-

chief, and it should be just long enough to allow the ball to hang a little below the centre when the handkerchief is held by the hem, as in the illustration. When the trick starts, this ball is lying hidden behind an ordinary book which is on your table. The handkerchief is over the book.

Now you must work out carefully the technic of showing the handkerchief. First, take the two corners of the side opposite the one to which the thread is fastened. You can now hold the handkerchief up, which shows one side, for the thread attached to the bottom leads to the ball which is left lying behind the book. You must be careful to get the right corners of the handkerchief, and not to lift it so high that the ball will be pulled up from behind the book. Drop the handkerchief and call attention to the glass. The audience believe the handkerchief to be unprepared, as they notice the casual way you show it. If you call their attention to the unpreparedness of the handkerchief they become suspicious. Now pick up the handkerchief again. This time taking it by the corners of the side to which the thread is fastened; so that the ball

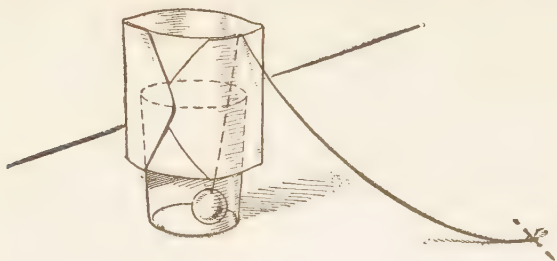
hangs behind the handkerchief, hidden by it from the audience. When you drop the handkerchief over the glass you also drop the ball



into the glass. The audience still believes that the glass is empty. This is an operation that requires practice, for you must do it neatly, with no hesitating nor fumbling.

Now the thread that is attached to the other ball is fastened also to the table-cover or to the back of the table. This thread is, of course,

invisible to the audience. After you drop this ball into the glass standing within the tube, you must push the glass forward so that the thread is taut. This is done as the tube is pressed down. Then, when the magic word



has been pronounced, and you wish to show the empty well, you will lift up the tube to show the empty glass. The tautness of the thread keeps the ball hanging in the tube. As you put the tube down, the ball is still inside it. Of course you cannot show the empty tube, for the tube is not empty. But the glass is empty and the ball which was dropped into the glass has disappeared. The crowning proof of this is to throw the handkerchief off the other glass and to disclose the other ball. This first ball is still fastened to the handkerchief, but you throw the handkerchief down

behind the glass, so the thread is still invisible.

Simple, isn't it?

As an old magic book says: "This is a noble fancy if well handled."

XII

THE OFFICE AT NIGHT

A trick is a combination of a manipulation of some sort and a story. The story may be acted out, but it usually is in the form of patter. There are thousands and thousands of tricks in existence. Some of them are very old ones; they go back to the ancient magic-makers and have been handed down from one magician to another for hundreds of years. Some of them were invented only yesterday. But, in spite of these many thousands of tricks, old and new, there are still an infinite number of possibilities. There is no limit to the number of possible tricks, for every new combination, every new idea introduced, means a new trick.

Perhaps the invention of a trick starts with an abstract idea. That was the case of the present trick with us. Possibly the idea came from those large metal rings which you must have seen manipulated by some professional magician. You will remember how he throws

them around, joins them in a chain, and unlinks them at will. At any rate, we wanted to make a trick that would consist of some small common objects, which we could first show separated and then joined in a chain. At first, we thought of using safety-pins, but the idea of paper-clips seemed more interesting. Obviously, we could not really join the clips to one another openly, as the rings may be joined. Therefore we should have to have two sets of clips, one joined and one unjoined. In the trick we must substitute the linked clips for the unlinked ones in such a way that the audience would accept one for the other. The linked clips must be hidden somewhere and the idea of a hollow pencil soon presented itself. The combination of clips and pencils suggests a modern business office, so we decided to use the office.

We remembered the many strange stories that exist of inanimate objects coming to life, the toys and dolls in a toy-shop, for example; and we decided to start our patter with some such idea. "The office at night is a strange spot; there is no telling what may take place at the magic stroke of midnight. Just as the

dolls in the toy-shop come to life, so the office supplies . . .” With these hints, and the aid of the illustrations, can’t you invent a trick for yourself?

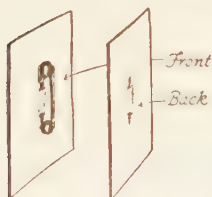
This is how we do our trick. We show the audience four ordinary paper-clips, and put



them into an ordinary envelope. Then with a pencil we stir the clips around in the envelope, pushing them all down into one corner. The pencil is a trick one made by wrapping a stub of a paper pencil with paper, and it is loaded in advance with a second set of clips. These clips are linked into a chain, and the middle link consists of a small safety-pin. That is, the chain consists of two clips, the safety-pin, and two more clips. In stirring the clips in the envelope, we shake out the linked clips, so that the envelope contains both sets. We slip the pencil into our pocket, and put the envelope on the table in plain sight of the audience so that they can see, though we don't

call their attention to it, that we don't trick them by changing envelopes. Anything like that is unnecessary, you see!

Then we introduce the safety-pin, or rather a second safety-pin which must be exactly like the one that is part of the chain in the envelope. This second pin is fastened to a card. The card is a pasteboard one about two inches by four, but it is of two thicknesses.



On one side the pin is actually fastened. On the other side are two pinholes. We show the audience the side with the pin on it, and then make the pin seemingly dis-

appear by turning the card over and showing the back, where they may see the holes in which the pin has been. This manipulation of the card is the part of the trick to study most. When you show the audience the pin, you must hold the card between the thumb and second finger of one hand, with your thumb on one edge of the card, and your second finger on the opposite edge. Then you squeeze the card until it snaps forward, and catch it between your thumb and first finger. This sounds difficult,

but it is easier to do than it sounds, and a little experimenting will show you the secret. Remember that, to begin with, you must hold the card between your thumb and second finger. Your first finger is in back of the card, and may help to round the card forward, so that it will snap out of your hand. This first finger and the thumb catch the card after it has snapped out. Your grip before and after turning the card is different, for at first you are holding it by the two edges, and afterward both thumb and first finger are on the same edge. But audiences never notice this, especially as you must accompany the snap with a sharp movement of the hand up or down. All they are interested in is the disappearance of the pin!

We put the card in our pocket, pick up the envelope, take out the chain and pass it around, and put the envelope in our pocket or throw it on the table.

You will note that the introduction of the pin is not absolutely necessary. We use it to make the trick a little longer and more elaborate. Work out the form of the trick that suits you best.

XIII

THE DETECTIVE'S X-RAY

There are many varied attitudes that the magic-maker may assume in regard to the trick that he is performing. One of these attitudes is the pseudo-scientific one; that is, the magician makes believe that he is performing a laboratory experiment for the enlightenment of his audience. The trick that we are about to describe is especially appropriate for this treatment.

The effect that you wish to produce is very simple. You place in an envelope a white card, which has been marked by a member of the audience so that it can be identified again. Then you choose, apparently by chance, another card on which is marked a simple geometric design. This card is placed between the hands of some member of the audience, the envelope containing the white card is placed on top of his hands, and the mysterious X-ray power that you are demonstrating

causes a picture of the geometric design to appear on the card in the envelope!

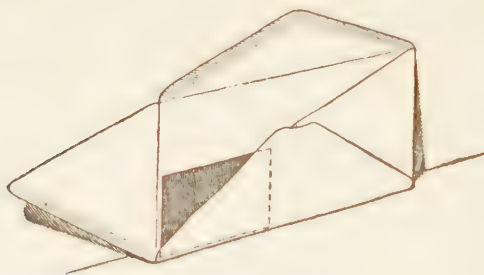
By this time, if you have read the preceding chapters carefully and worked out some of the tricks, you may have become enough of a magician to guess how the trick is done. You will probably see that this is another example of "conjurer's choice."



You need thirty-six small cards like those in the illustration. Six of these should contain differing geometric designs: for instance, a star, a square, a diamond, a crescent, a triangle, and a circle. All the others are marked with a cross. The marks may be made with a soft red pencil, or with red ink or paint when you take the time to make a good permanent set of cards. When you begin the trick, these thirty-six cards should be lying on your table.

You need also an envelope, which should be made of fairly opaque paper, so that the

light shining through it will not reveal the piece of red carbon-paper which you must paste inside. Red carbon-paper is procurable at almost any store which sells stationery and office supplies, and it has one great advantage over ordinary black or blue carbon-paper: few



people realize that such a thing exists. The ignorance of the audience is the opportunity of the magician! This piece of red carbon-paper should be pasted inside the envelope in one corner against the address side, as shown in the illustration. The envelope has been opened to show the carbon-paper better.

You begin the trick by asking some one in the audience for a calling-card. If there is a possibility that no calling-card is present, you can have several small white cards and allow

one to be chosen. Give an assistant from the audience a pencil, and have him make some mark on the card which will enable him, and the rest of the audience, to identify it. Then drop the card into the envelope so that it is on the carbon-paper. Of course you must hold the envelope so that the carbon-paper is hidden. If you act as though the envelope were quite ordinary, the audience will not imagine it to be otherwise. You do not point out that the envelope is empty, as that would make the audience wonder if it really is. After the card has been dropped inside, seal the envelope. Let the assistant now make a mark that will enable him to identify the envelope; of course, you must hold it so that the mark will not be made over the carbon-paper. Put the envelope down in sight of the audience, and pick up the thirty-six cards.

Explain to the audience that you have *thirty* cards, containing different geometric designs. Hold the pile with the faces down, and the six cards on top. Show the six cards, saying that you have a star, a square, a diamond, and so on. After you show each card place it at the bottom of the pile. Give the pile to

an assistant from the audience, still face down, and ask for a number from one to thirty. Have the assistant count the cards down to the given number, keeping them face down, and putting each card counted off at the bottom of the pack. While he is doing this, and the audience is watching him, you must pick up the envelope and the pencil and secretly make a cross on the face of it, which will transfer through the carbon-paper to the card. Use the wrong end of the pencil, for you must not use lead, nor leave a mark of any sort on the outside of the envelope. It is easy to mark the cross because the audience is interested in watching what you are apparently interested in, the counting of the cards.

Have the assistant place the card, still face down, on the palm of one hand, and cover it with his other hand. Place the envelope on the back of his upper hand. After the X-ray has had time to work, remove the envelope, tear it open at one end, and take out the card. Show the audience that a cross has appeared on the marked card. Stuff the envelope in your pocket, so no one can examine it and discover the carbon-paper! Ask the assistant to

show the audience the card which had its picture taken. He will turn up a cross. The X-ray experiment has succeeded.

You might start your patter by saying that the most successful of the modern detectives are very scientific men. Doubtless every one in the audience is familiar with Sherlock Holmes, and will remember how often his success depended on some up-to-date scientific discovery—indeed, often it was a discovery that he himself had made. It may not be generally known to your audience that Scotland Yard, the great centre of the detectives of the London police force, has just perfected a new and marvellous science. They have discovered a new use for the X-ray. By the aid of it, they are enabled to take pictures of objects that have been stolen, no matter where those objects happen to be! It really doesn't make any difference whether or not they know what the object is!

To continue the experiment you need a small white card. (Borrow one from the audience, or let some one choose and mark a card that you have furnished.) You will place this card in an envelope, and call the card the photo-

graphic plate which is properly prepared so that the X-rays will work on it. The envelope can represent the camera. (Seal the envelope and have it marked.)

Now you have here thirty cards, each containing a geometric pattern. (Show the cards.) You will let the audience choose a number, so that a card will be determined by chance. You will let this unknown geometric design represent the unknown stolen object. (Have the assistant pick out the card, and place it in his hands, as explained above.)

Now, the hands of the assistant can represent the walls of a room in which the stolen object is hidden, or the sides of a box, or even the pocket of the criminal. You will place the camera in the proper position, and then, if the experiment succeeds, the geometric design should print on the card right through the assistant's hand. (Place the envelope containing the card on his hand.)

Perhaps the audience will be curious to understand just how this new X-ray works. They know, of course, that all pure white light—sunlight, for example—consists of light rays of all colors. With the aid of a glass

prism, it is possible to break up white light into a series of colors, like the rainbow. This series of colors is called a spectrum. It consists of a band of color, red at one end, running through orange, yellow, green, and blue, to violet at the other end. Doubtless the audience will remember that we do not see all the rays of light in the spectrum, because our eyes are not adjusted to do that. There are rays of light above the red and below the violet, and scientists call these unseen rays infra-red and ultra-violet. It is these invisible rays that make the X-ray pictures possible. These X-rays travel through any matter that interposes itself between the object and the plate. They should, therefore, have no difficulty in passing through the hand of the assistant. You will open the camera, and show the picture. (Tear open the envelope and show the card.) Now it only remains to see that the picture really represents the object. (Have the assistant show his card.) The audience will see how valuable this discovery is for the detection of crime, and will no doubt agree with you that science is a great and wonderful thing!

XIV

THE NASTURTIUM-SEEDS

A fairy-story and a magic trick sometimes make an interesting combination. Magic makes the story seem real.

Once upon a time there was a princess who had a cruel father. The princess was very fond of flowers, especially of nasturtiums, but her father forbade her to have a garden. He gave the severest orders that no seeds were to be brought into the palace, so the poor princess saw no way of indulging in her liking for flowers. Fortunately, one of the ladies in waiting to the princess had a lover who was a magician. He thought of a plan whereby the princess might secure as many nasturtium-seeds as she wished; and it was perfectly safe for her to plant them, for they bore magic flowers which could be seen only by eyes friendly to the princess.

At this point in the story, you take out a small box like the one in the illustration. A pill-box about two inches in diameter will be

best. The top of the box must contain a trap-door, which is marked *a* in the illustration.

Perhaps the best way to make this device is to lay the cover face down, and cut the trap-door with a penknife. Be sure to cut it in the proper place, just as in the illustration.

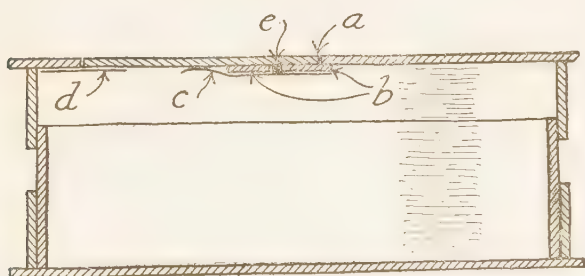
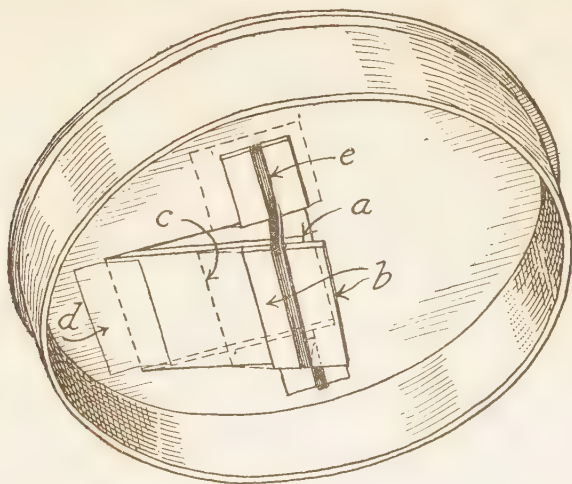


The purpose of the rubber band, marked *e*, is to make the door spring back into place after it is pushed down. The small strip of cardboard, *b*, is pasted on the bottom edge of the trap-door to prevent it from springing up higher than the top level of the box. A small strip of cloth, *d*, will make a satisfactory hinge. After the cardboard and the rubber band are arranged in place, a piece of paper should be

pasted over the rubber band, or else there is danger that the band will simply roll down the trap-door when it is pushed open, and will not remain in the proper position to bring the trap-door back to place. This paper is marked *c* in the illustrations, and is indicated only by dotted lines in the view showing the underside of the lid. On either side of the trap-door the rubber band is glued to the lid of the box. Any method of making a trap-door that will always work will be satisfactory. After it is finished make a design for the top of the box which will hide the trap-door. You can trace the design in the illustration on a piece of paper, and paste it on the cover; you will find that it will mask the trap-door completely. Cut the door in the paper after it is pasted on the box. Be sure that the cuts mark the edge between the black and white parts of the design, as they are then invisible, and leave the trap-door a secret.

When you show the box it must contain four nasturtium-seeds. Two more seeds must be in one of your left pockets. Take the cover off the box, empty the four seeds onto the table, re-cover the box, and put it on the

table. Be sure that it is placed on the table just as the design is placed in the book. The



hinged part of the trap-door must be nearest you.

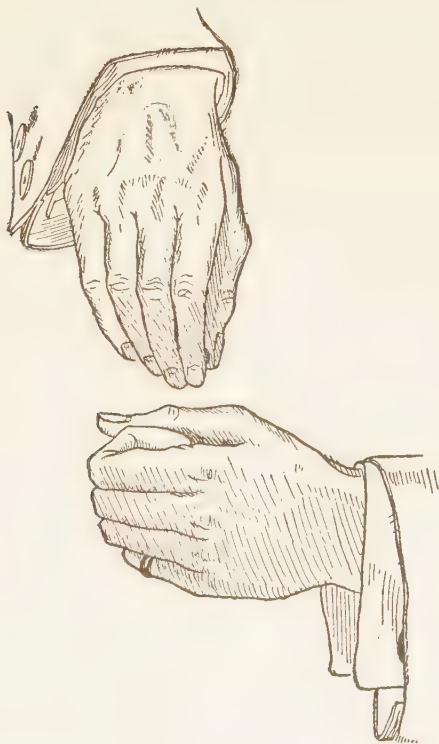
You will need an assistant, so ask for some

one to come forward from the audience. Also, at this point, you must get one of the seeds out of your pocket into your left hand. Put your hand casually into your pocket and bring out the seed, holding it hidden in your loosely closed hand. You must learn to do deeds like this in a perfectly natural manner, without that guilty look which overcomes some amateur magicians. To do things in a way that avoids suspicion is half of the secret of success.

Now you are ready to continue the story of the beautiful princess with the cruel father. At great risk the lady in waiting had been able to smuggle only two of the magic seeds into the palace, so the magician invented a magic method of sending the seeds. The princess was to take the two seeds carried in by the lady in waiting, and put them in the palm of her hand.

While you are telling this part of the story, hold your left hand in front of you and close it tightly with thumb and first finger topmost. Pick up two seeds from the table with your right hand, one at a time, and drop them down into your left hand. Your left hand now contains three seeds, but the audience know of

only two. Drop these three seeds into the hand of your assistant, having him close his



hand quickly and place his other hand over the one containing the seeds. You must learn to do this so that your hand covers his until

the seeds in it are hidden. This operation is simple, and it may be learned by practising it a few times.

Now, at a prearranged time the princess was to hide these two seeds in her hand. At the same time the magician, outside the palace, would take two other seeds.

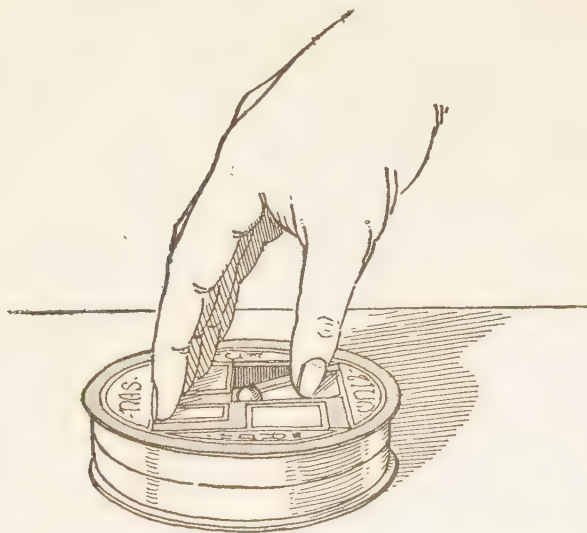
Show the two seeds left on the table, lifting them up one at a time. Place them on the top of the box as you put them down. One of them must be placed on the trap-door.

The magician would put these two seeds into his own hand.

Take up the first seed between the thumb and forefinger of your right hand, and place it in your left fist. Pretend to take up the second seed in the same way, and to put it in your left hand. In reality, you "vanish" the second seed, by putting your fingers down on the lid of the box in front of the seed, and your thumb behind it. With your thumb press down the trap-door, and let the seed slide into the box. There should be some cotton in the box to prevent the possibility of the seed falling with a noise. The motion of picking up the seed and placing it in your fist must

be just the same as in the previous instances.

The magician would make a magic pass, and one of the seeds would fly from his hand into the hand of the princess.



Open your hand and show that one of the seeds has flown. Have your assistant open his. The princess now has three seeds!

The magician could by this method send the princess as many seeds as she wished.

Place the one seed in your left hand on the cover of the box, and secretly bring the sixth

seed out of your pocket. With this seed in your left fist, count the seeds from your assistant's hand and drop them one by one into your left hand. Again you have one more seed than the audience know about, having four where they think you have only three. Give all four to your assistant, as before; vanish the seed on the cover of the box while pretending to put it into your left hand. This time your left hand is empty and the assistant has four seeds.

Thus, the two seeds have grown to four, and by continuing this process the magician was able to get enough seeds into the palace so that the princess could have a garden in spite of her cruel father.

This trick is capable of many variations, as can easily be seen. It can be done with peas, beans, small marbles, or any similar objects that may be procured. The trick consists entirely in giving the assistant each time one more of the objects than he thinks he has, and in vanishing the single object that you are supposed to be placing into your own hand.

XV

THE CANE OF THE JADOO-WALLAH

Jadoo-Wallah is the name given to magicians in India. "Jadoo" is the word for magic, and "Wallah" is the word for man, so a Jadoo-Wallah is literally a magic-man.

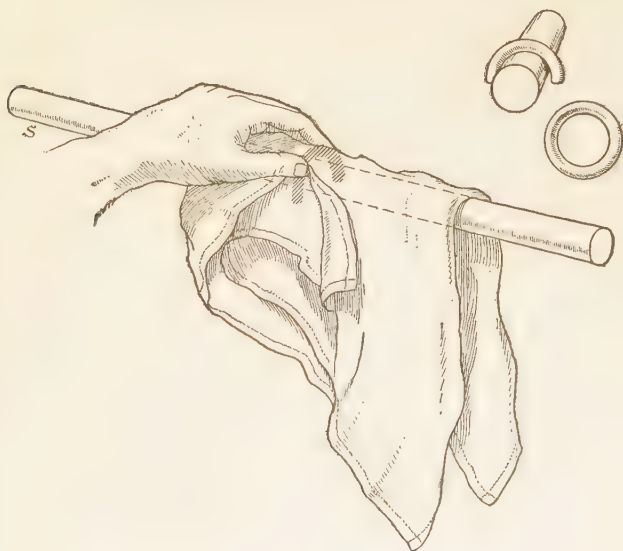
The Jadoo-Wallah is a well-known figure in India. He travels about from place to place, carrying his tricks in bags and baskets. Sometimes he is accompanied by one or two boys, who assist him. Always he carries a "bean," an Indian musical instrument, which he plays during the performance of his trick to aid in the making of Jadoo.

The average Jadoo-Wallah of the present day is not especially skilful. His tricks are often old and uninteresting. His performance is accompanied by monotonous patter. Nevertheless, the tradition of the greatness of Indian magic persists, and there are some talented and clever performers who are Jadoo-Wallahs. Two or three tricks have been for a long time associated with Indian magic, and

one of the most amazing of these is the Indian rope. The Jadoo-Wallah throws a rope up into the air, where it stays, apparently standing on end. One of the assistants may climb the rope, and perhaps disappear into thin air. At least, that is the claim. Unfortunately, we have no real proof that this trick can really be performed in this way. It seems odd that no magician has ever seen it, nor has the Indian Government any assurance of its having been shown. There is usually a great difference between what the magician really does, and the effect that the audience describes as having seen; and perhaps this is the true explanation of the Indian rope trick.

We are going to describe one of the real tricks of the Jadoo-Wallah. To do it he uses his turban, his bamboo cane, and a borrowed ring, usually a heavy gold wedding-ring. You had best use a handkerchief, a cane, and a small wooden curtain ring or celluloid ring such as is sold as a toy. You need two identical rings, one of which can be cut in half. The half-ring should be sewed into the centre of the handkerchief. The Jadoo-Wallah, of course, has a second ring sewed into his tur-

ban. It does not matter if it is not identical with the ring he borrows, for in this trick the two rings are never brought together, nor is the duplicate ever seen by the audience.



To begin the trick you slip the ring on the cane, and ask some one in the audience to come forward and hold the cane. Have him place one hand at each end, so that the ring will be on the cane in the centre between his hands. Now throw the handkerchief over the

ring, and arrange the half-ring, sewed into the handkerchief, on the cane. Put your right hand under the handkerchief and over the whole ring, and take the half-ring on top with your left hand. Tell your assistant to hold the ring, and to press it down upon the cane. Naturally you will need to slide your right hand, and the solid ring along with it, to the end of the cane that he has released. He will think, of course, that he is holding the solid ring, but in reality it is now in your right hand at one end of the cane!

Now you call for a second assistant to hold the end of the cane that you have. Have him place his hand on the cane inside yours. Slip your right hand off the cane, the ring with it, and place it again under the handkerchief. Tell your assistant to press the ring down and let go of it. As he does so, pull the handkerchief off the cane with your left hand. The half-ring comes off with the handkerchief. Open your right hand and show the ring that has just been passed through the solid cane! You can allow the audience to examine the ring and the cane to see that they are really solid.

You are able to do this trick, you might tell your audience, because you have learned the secret of the Jadoo-Wallah, who knows how to make solid matter dissolve for an instant, and then reassume its original form.

If you like, you can repeat this trick with slight variations, using rubber bands. You need two, one of which you slip on the cane, and one of which you hide in your hand. Do not ask the assistant holding the cane to feel the rubber band, but let him continue to hold the cane. Simply break the band that is around the cane and show the duplicate.

In general, it is very bad practice to show a trick twice, but in this case there is sufficient variation to make it possible to show for a second time what remarkable control the Jadoo-Wallah has over matter !

XVI

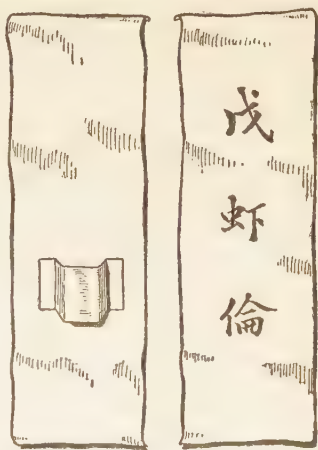
THE CHINESE NEW YEAR'S CARD

The Chinese magician whose picture is shown in the frontispiece of this book translated for us the story he was telling the children. It is a story that goes very well with the trick, and perhaps you will want to use it.

Pon, he said, was known as the Chinese Methuselah. He lived so long that people thought he was going to live forever. Of course, he followed the usual Chinese customs, and one of these is that at the New Year one must leave cards of greeting for one's friends. The Chinese magician said that he had secured a New Year's card of Pon. He showed the children a strip of red tissue-paper, on which was some Chinese writing.

In the course of the year, the New Year's Card would often be lost or destroyed in some way, which might bring bad luck. The magician tore up the strip of paper. He put the pieces in a clip to hold them together, and gave the clip to one of the little Chinese boys.

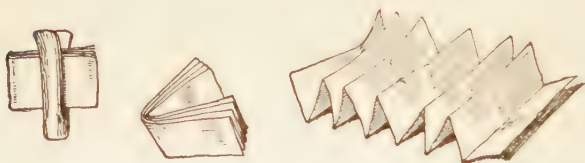
Now, he said, Pon had some secret that he used in making his cards, so that they could not be destroyed. If one of them was torn up, for example, it would come back together again. Some people thought that perhaps it was owing to this peculiarity that Pon managed to live so long. Not only did he himself seem eternal, but his name seemed also indestructible. The card that had just been



torn up had already become whole again. The New Year's Card of Pon always did! The magician took the pieces, opened them, and showed the whole card!

To do this trick you need two pieces of paper exactly alike. Tissue-paper is best, and the pieces should be about ten inches long and three inches wide. The front should be decorated with Chinese characters. Red paper

and black lettering is a Chinese combination. One of these pieces must be folded, as is shown in the illustration, and slipped under a strip of paper pasted to the back of the other. You need also a clip to hold paper. You can make an excellent one by cutting off the end of a



wooden clothes-pin. When you start the trick, this clip should be in a left-hand pocket.

At the proper place in the patter, hold up the strip of paper, with the writing towards your audience. Then tear the paper into two parts, and put the half on which the duplicate is pasted in back of the other piece. Tear them both, again and again, always putting the pieces you tear off in the front, toward the audience, so that the folded duplicate is always in back, fastened to the piece that is nearest you. At the end you have all the torn pieces and the folded duplicate in your left hand. Now, with your right hand pull the

duplicate up and hold it between the thumb and fingers of your left hand. Naturally the back of your hand will be toward the audience, and they will accept the duplicate that they see as the torn strip. The torn pieces will be still in your left hand, but hidden.

Take the duplicate in your right hand, and put your left in your pocket after the clip. Drop the pieces in your pocket, and bring out the clip. Hold it in your left hand, and put the folded duplicate into it. Give it to some one in the audience to hold.

Now you can tell the audience about the indestructibility of Pon's card. Notice that the Chinese magician had given the children no idea that the paper was to be restored until after he had the duplicate safely in the clip. This hint is worth taking. Do not tell your audience what to expect, or what to be looking for, until it is too late for them to discover the secret.

At the proper place, take the duplicate out of the clip, pull it out flat, show it to the audience, and the trick is done.

XVII

THE EFFECT OF LIGHT

There are many amusing ways in which this trick may be done, but perhaps it goes best as a demonstration performed by an absent-minded professor.

You explain how the absent-minded professor appeared before his class to demonstrate a scientific experiment. A handkerchief was required for his demonstration, and while he was wildly searching his pockets a bright-colored silk one suddenly appeared rising from his breast pocket. The professor took this handkerchief eagerly. He then decided that he needed a small box, and after some difficulty he found a match-box in his pocket, and decided that it would do. He emptied the matches out of it, and, folding up the handkerchief, placed it in the match-box. Then he needed a piece of paper with which to continue his experiment, and he succeeded in finding in another pocket an old letter. He rolled the letter into a tube, and asked some student to

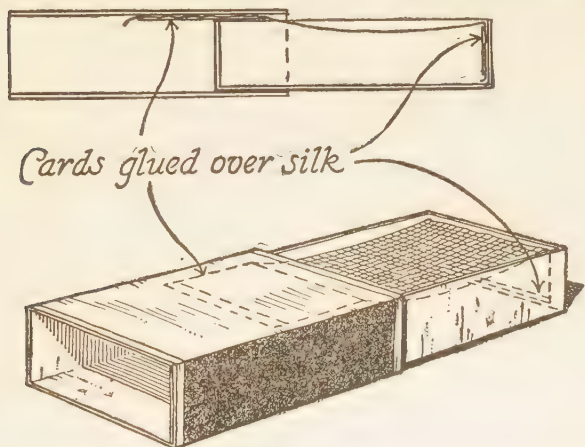
come from the class to hold it for him. Then he picked up the match-box which had been lying on the table, and which contained the colored handkerchief, and slipped it into one end of the tube.

He explained that he was trying to make clear to his students the effect of light in producing colors in objects. The students knew that white light contains all colors, but the color of various objects depends on their ability to reflect only a certain kind of light rays. Thus it follows that certain objects may change their colors. For example, mountains which are really green may sometimes appear purple or sometimes gray. Now the professor explained that he had found a way to make this change permanent! In order to change the light rays he passed the match-box containing the handkerchief through the paper cylinder. Such a quick change of light makes the change in color permanent. The student was allowed to unroll the letter, as no change was effected in that. The professor opened the box and took out the handkerchief, which was then an entirely different color. Thus he demonstrated his theory.

As you tell this story, you perform the professor's experiment, doing just whatever you say he did. Of course, you don't do quite what you say he did, but you appear to do so.

The rising of the handkerchief from the coat-pocket is a very simple effect, and it is one that you may use in many other places. Tie a fine, black-silk thread around the centre of the colored handkerchief you are to use. Put the handkerchief in your breast pocket, and run the other end of the thread through your coat, several inches above the pocket. Put the thread in a needle to pass it through your coat. When your coat is put on, place the thread over your shoulder. One end of the thread is now fastened to the handkerchief in your pocket, the other end runs through your coat, over your shoulder under your coat, and down your back. It is best to tie a button on this end of the thread as a weight. When you want the handkerchief to rise, secretly pull the button at the end of the thread, and the handkerchief will move up out of your pocket. When you unfold the handkerchief, the loop of thread around the centre will slip off, so you need not touch the thread itself. If you are

sure that one edge of the handkerchief is thrown up over the place where the handkerchief is tied so as to conceal it, and if you learn to pull the thread secretly, the effect is very puzzling. The thread should come al-



most to the bottom of the coat in back so that you can easily reach it.

The match-box that he takes out of his pocket is a real match-box, and the silk handkerchief is really folded and placed in the box. The trick depends on the existence of a duplicate match-box, which you must have hidden on your table when you start the performance.

The illustration shows how this box is made.

A small piece of silk of the color of the first handkerchief must be fastened in the box, so that it will show when the box is opened one way, and disappear when it is opened the other. The easiest way to fasten this silk into the box is to paste a small strip of cardboard to each end of the silk, then one strip to the end of the drawer and one inside the top of the outer box. The second silk handkerchief, differing from the first in color only, is folded inside this prepared box when the trick starts. The drawer of the box should be half out, so that the silk strip shows, and the box should be concealed behind a book on the table. When you fold the first handkerchief and put it in the box, leave the drawer half out. Fold the handkerchief so that it gives the same appearance as the strip of silk.

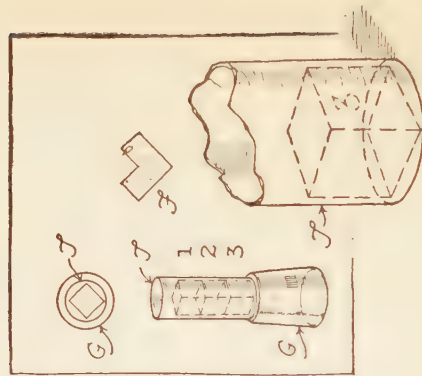
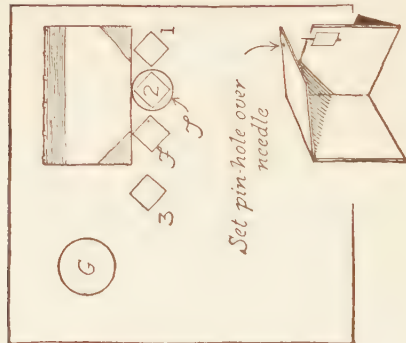
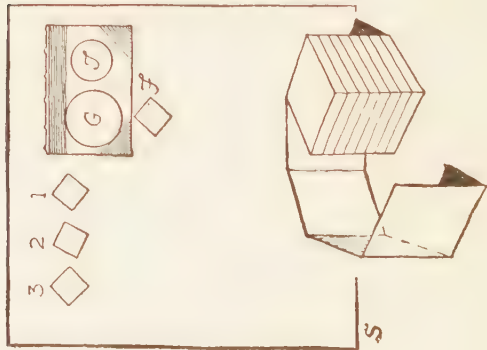
Put the first box down behind the book before you make the paper cylinder. Pick up the second box, and as the audience see the strip which is apparently the original handkerchief, they think it is the same box. Close the box, slip it through the cylinder, push the box open the other way, and take out the handkerchief of different color.

XVIII

THE PERPLEXED MASON

You will find it easy to make the apparatus required for this trick. There must be three cubes of the same size and construction but of different colors: for example, blue, red, and yellow. Each cube should be an inch or so square. They can be made by pasting together a number of squares of cardboard, as is shown in the detail at the bottom of the first section of the illustration. Pieces of colored paper should be pasted around the sides of the cubes, in order to hide the edges of the pasteboard. Then you must have a paper tube which is just large enough to slip over a cube. The tube should be about an inch higher than the total height of the three cubes. The rest of the equipment consists of a book, an ordinary drinking-glass, and, last but by no means least, a special cube which looks like any of the others, but which is far different.

The ordinary cubes are solid, but this spe-



cial one consists of only three pieces of paper, or light cardboard, such as is used for the outside of the other cubes. These pieces are hinged in a manner shown in the second detail. That is, two pieces are hinged together so that they will stand with their joined edges toward the audience. The hinge may be made of gummed linen, and should be placed on the inside of the corner. Another similar piece is placed on top of them, and hinged along one edge to one of the upright pieces. A needle, or a piece of a needle, should be fastened to the inside of the other side in such a manner as to meet a hole in the top piece. When these three pieces are properly set up they resemble, from the front or audience point of view, one of the regular cubes, say the second one, which is red in color. A special article, like this collapsible cube, which is shown to the audience at some point in the trick in substitution for another article, is called in the language of magicians a "fake." This apparent cube, then, may be called a fake.

When you start the trick, the apparatus must be laid out as shown in the left-hand section of the illustration. At the right side

of the table is the book, on which are the tube (marked *T*) and the glass (*G*). Behind the book, on the table, is the fake (*F*). To the left of the book in a line are the three cubes, the one matching the fake being in the centre.

Explain that you have three cubes, and hold them up one by one. Place the first and second one down behind the book, as shown in the second section of the illustration. Place the third one to the left of the others, but far enough out so that it can be seen by the audience.

Show the audience the tube, and set it down behind the book *over the second cube*. Show the glass, and place it to the left of the book, at the spot where the cubes were, with the bottom up. Remove the book from the table.

Now you seem to the audience about to start the trick, but as usual the difficult part is already done! Place cube No. 3 on the bottom of the glass. Take up the tube, which contains cube No. 2, and place it over the cube on the bottom of the glass. Press in the sides of the tube to hold the hidden cube as you move it. The tube is now standing on

THE PERPLEXED MASON 101

the bottom of the glass. It contains two cubes, No. 3 and No. 2, but the audience think it contains only one. They see two cubes still on the table; but one of them is, of course, the fake.

Now pick up the real cube, No. 1, and drop it into the top of the tube. The tube contains all three real cubes, but the audience know of only two.

You must now vanish the fake. Do this by putting the bottom edges of your hands on the table, with one hand at each side of the fake. Your fingers touching in front will hide it from the audience. Drop your thumbs under the top, and throw the top off the needle-point, thus collapsing this apparently solid cube. Now it should be lying flat on the table, as shown in the third section of the illustration. The fake is not moved in any way; it is simply pushed over. If the audience is so arranged that they can see the top of the table, it is wise to have the inside of the fake covered to match the table-top; so that when it is flat it will be invisible. For instance, if you have the fake standing on a newspaper, you should line the inside with newspaper.

In any case, as you collapse the fake, make the motion of picking up the cube in your two hands, and squeeze it into nothingness. At the same time you might make a gesture as though you were throwing the cube in the direction of the tube.

At this point, before you remove the tube and show the three cubes piled upon the bottom of the tumbler, you might tell the audience that perhaps they are wondering what all this has to do with the perplexed mason.

The mason was perplexed by a great problem. He had practically completed a two-story house, when he suddenly remembered that the order had been for a three-story house. What was he to do? He thought and thought and thought about the problem, but he could discover no way out of his difficulty. There seemed to be no available method by which he could insert the required second story between the first and third. If he had only been a magician it would have been quite simple! He could have built the second story and thrown it in between the other two, as you have just thrown one of the cubes in between

the other two. Then the mason would have been no longer perplexed!

Remove the paper tube, and show the three piled-up cubes.

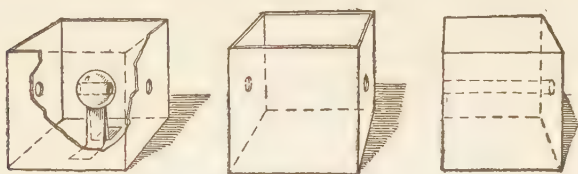
XIX

THE ALTERED PURCHASE

Sometimes, after a purchase is made in a store, and the article has been wrapped up in paper or placed in a cardboard box, the customer decides that he—or she—would like some other article better. In that case, it becomes necessary for the storekeeper to take back the box or bundle, unwrap it, take out the first article and put in the new choice, and again wrap up the bundle. However, for the clerk that is also a magician, the problem is much simpler. He may be able to change the article without again touching the bundle.

To illustrate this ability you need the three articles shown in the illustration. At the right side you see a solid cube, about two inches square. It may easily be made out of layers of cardboard, with paper sides, as explained in Chapter XVIII. Then you need a box, just large enough to contain the cube. It may be made by cutting out and folding properly a cross made of five squares of card-

board, and pasting a strip of paper around the outside. This box is open at the top. In two opposite sides of the box thus made should be two holes; and there should be a corre-



sponding hole in the cube, so that when the cube is in the box all the holes are in perfect alignment, making it possible to run a meat-skewer, a spike, or a heavy wire through them, thus fastening the cube into the box.

The article at the left is a fake; that is, it is made to look like the cube. Instead of being solid, however, it is really a box, with a strap of tin folded and glued to the bottom, as shown in the illustration. On the apex of this piece of tin should be a small wooden ball. A round wooden button form, such as is used to make buttons for women's coats, will serve. This ball should have a saw cut at one place, into which the apex of the tin will fit. It must also have a hole through the centre,

which lines up with the holes in the side of the fake. When the fake cube is placed in the box, the skewer, or wire, must go through the hole in the centre of the ball.

Aside from the three articles shown in the illustration, and the skewer or wire which is not shown, you need another small wooden ball, matching exactly the ball in the fake. Attached to this second ball should be a piece of small black rubber elastic, about a yard long. One end may be fastened tightly to the ball with a small tack. The ball should be placed in the right-hand trouser-pocket. The elastic is run around the waist along with the belt, through the belt-straps. The end may be fastened to the trousers' button wherever it happens to come.

With this ball in your trouser-pocket, the fake in your right-hand coat-pocket, the skewer or wire in your left-hand pocket, and the box and the cube on your table, you are ready to begin the trick.

Show the audience the box and the cube, putting them together and taking them apart again. Put the cube into your right-hand coat-pocket. Take the skewer or wire from your

left-hand pocket and run it through the holes in the box, thus showing how it works. Take it out, and place it on the table. Take the fake out of your right-hand pocket, and slide it into the box, just as though it were the cube. Run the skewer or wire through the box again, being careful to pierce the ball in the fake. Place the box on the table, and cover it with a handkerchief.

Now take the duplicate ball out of the pocket and show it to the audience. This ball represents the second article chosen by the customer, who has decided that he does not want the cube. Hold the duplicate ball up with your right hand, and appear to place it in your left hand with a motion of your arms. At the same time turn your body to the right and release the ball. It will vanish, flying under your coat. The turn of your body will help hide the method by which the vanish is performed. This operation will require some practice, but it is really not as elaborate as it sounds. A little experimenting will teach you how to do it effectively.

Now, you have removed the cube from the box and sent the ball to take its place! Take

off the handkerchief, tip the top of the box toward the audience, and show them the ball. The tin that supports the ball will be hidden by the ball itself. Turn the box completely upside down, draw out the skewer or wire, and allow the wooden ball to drop upon the table. Take the real cube out of your pocket.

XX

THE SILK-MILL

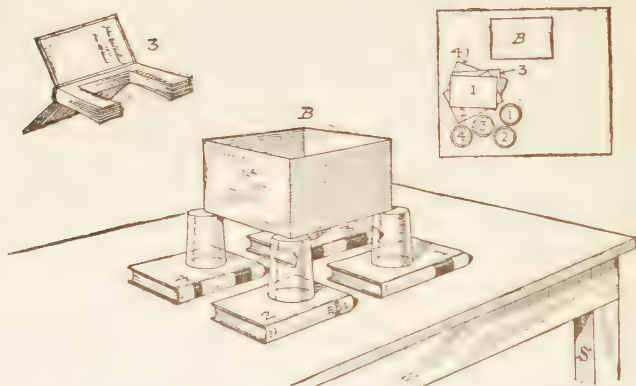
A "production" is a trick in which objects are made to appear in an apparently impossible way. The ease with which a production is made depends on the cleverness with which the fact that it is a production is hidden until the end. We have invariably found the audience entirely taken by surprise at the production in "The Silk-Mill."

Briefly, the trick consists in producing a large number of variously colored silk handkerchiefs from an apparently empty box. Unless you have enough handkerchiefs to make a showing, the trick will not be very successful. You need eight or ten at the least, and thirty will be still better.

Aside from the handkerchiefs, you need four ordinary drinking-glasses, a pasteboard box about ten inches square, a number of assorted spools of silk thread to match the colors of the handkerchiefs you are going to

produce, and four books, one of which needs some preparation.

The four books should be of about the same size. One of them must be prepared to con-



tain the handkerchiefs that are to be produced. The objects that are to appear are called by magicians the "load." In a production the problem is to get the load secretly into the place from which it is to be produced. The load of handkerchiefs is put into the book, which is prepared by cutting out the pages, as is shown in the illustration. One handkerchief should be wrapped around the others to hold them together, but it must not go all

the way around. It should be only on the bottom, and come up over all the edges. This load is then slipped into the book.

The objects used must now all be arranged on the table, just as in the illustration. Notice that the four glasses are in the front right-hand corner; behind the glasses are the four books in a pile, the loaded book being the third one from the top. The spools of thread should be in the box.

You begin the trick by carrying the box into the audience, and allowing some one to take out the spools. Let him keep the thread. Return to your table, taking your position in the rear of it. Be careful, as you move back, that you do not cover the box with your body, for you don't want to make the audience think of the box. As long as the audience can always see it, they won't grow suspicious about it. Place the empty box in the rear of the table, as in the illustration. Now you are going to build up the machine.

Place the first book in the left front corner of the table, in the spot marked in the illustration, using your right hand to do so. Pick up the first glass with your left hand, and the

second book with your right, and place each in its position, the glass on the first book and the book in the second place. Do the same operation with the second glass and the third book, which is the loaded one. But, as you place the second glass in place, you hold the third book over the box in such a way that the load slides into the box. This is really a very simple operation, the most difficult part of it consisting in learning to do it coolly and casually. Perhaps nothing will bring about this state of mind but actually performing the operation several times in the presence of an audience. It is only after you have puzzled several audiences that you believe how effective this trick is. Notice that you must hold the edge of the book slightly below the edge of the box, so the audience will not be able to see the load slide out, and you must not carry the book in a way to show that it has suddenly become lighter. Of course, you must not appear to look at the book yourself; your attention must seem to be on the operation of properly placing the second glass on the second book.

Then you place the third glass and the

fourth book, and the fourth glass. Pick up the box and place it on top of the glasses.

This is a good point at which to begin your patter. You might explain that silk is wonderful material, and man has used it for many years. Usually, however, a very elaborate and complicated machine is required for the manufacture of silk. There is a much simpler method, but unfortunately it is only slowly making its way into the manufacturing world. You will explain this method.

You need, in order to make silk by this new process, an empty box. No electricity is necessary; in fact, the box must be carefully insulated. You are using the paper in the books and the glass in the tumbler to show that the method does not depend on electricity.

Also, you need a piece of thread, for, although you can make silk without machinery, you are not yet able to make it without thread. Ask some one to give you about a yard of thread from one of the spools, allowing him to choose any color. Put the piece in the box. Here, if you like, you may explain that the operator must know some magic word or some magic rhyme, which you can say out loud or

pretend to say to yourself. After a moment pick out a handkerchief that matches the color of the thread chosen. The only thing you must be careful about is not to pull out more than one handkerchief, and not to give the audience the idea that the box is full of handkerchiefs.

Now you can ask for a yard of silk of each of the colors represented. Throw them all in the box, and gradually pull out all the handkerchiefs. Put them in a big heap on the front of the table. The advantage of silk is that when crumpled it fills a large space. The larger the pile of handkerchiefs you can produce the better. One of the things that make a production effective is to have the objects produced larger than the container which held them, and your pile of crumpled silk handkerchiefs should be larger than your pasteboard box.

XXI

DINADAKI XANEDILTAI

These two words, Dinadaki Xanediltai, are from the Apache Indian language, and mean "This corn that grew up." They refer to the mysterious growth of corn plants by the Apache Indian magicians. It will probably be easier and more effective for you to produce a common flowering plant, such as a small rose-bush, than a corn plant, however.

You need a glass bowl, a seed, a glass of water, a roll of cardboard, and a bag of earth. The last two items are most important, for it is by their aid that you do the trick. In the bag of earth is the flower that you are to produce by magic. The flower is the "load," and it must be carefully prepared.

This load is made by taking the top of a tin can which is about two inches in diameter. With a fine but stiff wire make a shape such as is shown in the illustration. The distance between the hook at the top of the wire and the coil on which it stands must be the height

of the plant, which should be about eight inches. Stand the wire in the inverted cover, as shown in the illustration, and fill the cover about two-thirds full of lead or solder. Place

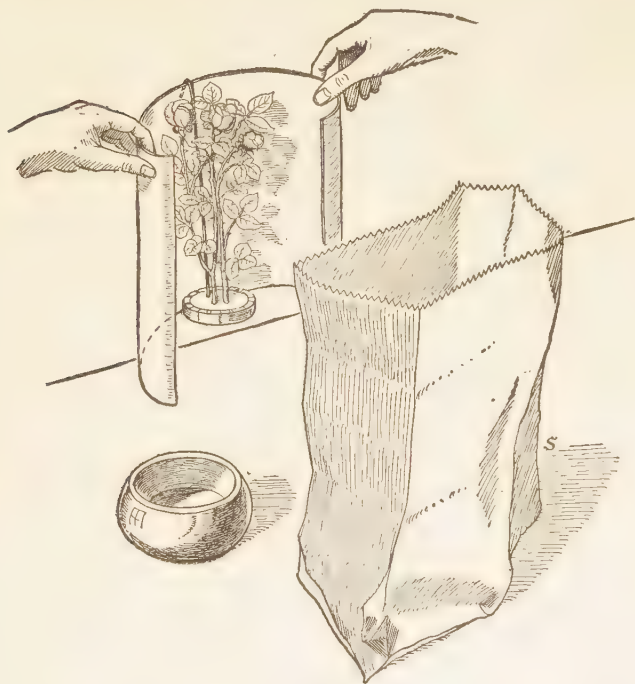


it over a fire until the lead or solder has melted, and so holds the wire into the can. With a hammer, bend over the top edge of the can. The illustration shows the edge bent over but with no lead or solder in the top, so that you can see how this is done. Of course, the bending should not be done until the weight has

cooled and hardened. The purpose of bending over the edge of the can is to make it impossible for the lead or solder to slip out; of course, it also makes the weight thinner, and the thinner it is the less it will be likely to be noticed.

Now you have a wire which has a hook on the top end, and a flat-bottomed weight on the lower end which will cause it to stand upright. To this wire you must tie carefully the plant that you are going to produce.

When you begin the trick this weight is standing in the bag of earth with the hook just over the top edge of the bag.



The piece of pasteboard must be rolled tightly, so that when unrolled it will spring back again into a coil. You start the trick by unrolling the pasteboard, and holding it

out straight. First show the audience the inner or concave side, and then the reverse or convex side. As you show the second side, you must bring the top edge of the cardboard under the hook which is projecting from the bag. When you raise the cardboard the weight and the flowers will come, too. Allow the cardboard to recoil, and set it down again on the table. Now you have the flowers, which you are going to produce, inside the apparently empty roll of cardboard.

The difficult part of the trick is over, so you are now ready to take the audience into your confidence. This is the first time that you can allow them to learn that you are going to grow a flower for them from an ordinary seed. You can explain the meaning of the title of the trick, and that you are about to do it as an old Apache medicine-man said it had been handed down from generation to generation for hundreds of years.

In the meantime, you should empty some of the earth from the bag into the glass bowl. Wet the earth from the glass of water, and carefully place the seed in the earth. Place the cardboard tube over the seed, and secretly

detach the hook from the edge of the cardboard, allowing the flowers to stand upright on the surface of the earth. Of course, the wire must be in the rear, so that the flowers will be between it and the audience.

After a sufficient time, during which you can entertain your audience with some little stories about the growing flower, you can remove the cardboard tube, revealing the flowers which have grown from the seed! If the plant is large enough, you can even clip a few flowers and toss them into the audience.

XXII

MAKING MAGIC

Magic-making, as you will have gathered from some of the previous chapters in this book, is a very ancient art; and in the countless generations that it has been practised, certain fundamental principles have been developed. In other words, there is a certain technic, a certain art, about "showing tricks." These principles are universal; they are applicable whether you are showing an effect to two friends in your own parlor, or performing in a theatre before two thousand people. Keep these principles in mind in your own performances, and you will be a better magic-maker than you will be if you ignore them. Your magic will be much more effective, and that is the only test.

One of the very first principles is the necessity of being perfectly familiar with the trick you are performing. You must know it backward and forward. You must be able to start anywhere in it. You must be able to

change the order of the operations, and to adapt your patter to any emergency.

To know a trick perfectly is not as simple as it sounds. Probably you have already arrived at that conclusion! An amusing and apt story is told by David Devant, one of the greatest of the English magicians. While he was a partner with Maskelyne in a famous magic-theatre in London, in which he was daily performing to large audiences, he was visited by an ambitious amateur magician, who proudly said that he knew two hundred tricks. He was greatly astonished to learn that Mr. Devant claimed to know only eight! What Mr. Devant meant was that he felt he knew only eight tricks so well that he could do them on any occasion under any circumstances. The amateur was under the impression that he knew a trick when he understood how it was done, but Mr. Devant had no such delusion. It is, of course, impossible to perform effectively a trick of which you know only the method. Knowledge of a trick is much more than merely information. Only when you can perform it effectively do you really *know* it.

Another principle that will help you to be a more effective magic-maker is the idea that every trick should have perfect unity. Each trick should be a little play. You do certain things and tell certain stories that arouse the curiosity of your audience. You must be able to spin out your patter so as to pile up their curiosity to the highest possible pitch. Then, when the climax is reached, you suddenly reveal the point of it all, and, if you have done it properly, they will be both surprised and pleased. Every trick in this book is arranged with this idea in mind. For example, the climax in "The Stolen Apple" is where you explain how the real owner finally arrived and removed the apple from the knotted tapes at a touch. You accompany this part of the narrative by actually doing what you are describing. "The Penny Match-Box" reaches its point of highest interest when you explain and demonstrate how the miser used to get his penny back again. Even the simplest trick, like "The Mysterious Colors" or "The Spectacles of Diogenes," has its climax; and the skill with which you can build up to it is, to a great extent, the measure of your success

as a magician. You will find very early that the manner in which you present a trick is much more important than the elaborateness of the trick itself. The magician must be a good deal of an actor.

Experienced magic-makers have also agreed on the principle that one should never explain how a trick is done. As soon as you tell a man how you have fooled him, he loses interest and often feels cheated. He thinks that your trick is no such great matter after all. The mystery which has pleased him vanishes instantly. He believes that he could do the same thing himself! Leave your audience mystified and you leave them happy. And that is the entire purpose of magic. As an ancient book says, "Magic done for mirth and recreation, and not to the hurt of one's neighbors, or to the abusing of God's name, is neither impious nor altogether unlawful." A magician aims to please, and that is why it is always a mistake to reveal how you have done a trick; the revelation almost never provides "mirth and recreation."

Out of this principle grows another: Never tell beforehand what the effect is to be! When

you do tell, the odds against your success are greatly increased. The audience is much more likely to see through the trick, and they are usually really disappointed if you do not successfully deceive them. Notice, for example, that in "The Aerial Mail" you must not tell them that you are going to take one of the postal cards out of the handkerchief and make it fly into your pocket. Your keenest auditors will immediately guess that you are putting only nine cards into the handkerchief to begin with. They may even insist on counting the cards. After the effect is over, they will rarely think back to that point, but, if you warn them, they are very likely to "see through" your trick. So don't say in advance that you will make a penny appear in this empty match-box, or that you will write through the envelope, or that you will produce many silk handkerchiefs out of an empty box, or that you will slip the ivory ring off the cane of which both ends are held. Obviously, you cannot do these things. Tell the audience that you *have done them*, after you have appeared to do so. Or, better yet, let them conclude for themselves that you have done so.

But do not warn them in advance what to be watching for. This is one of the very oldest and most important of the principles of magic. Of course, in repeating a trick you would be under the same obvious disadvantage.

There is at least one more important principle, and it is that your apparatus must not look like apparatus. You make believe, when you are a magician, that you are doing all these things by your magic power. The primary difference between you and some old priest doing similar things is that he was really deceiving his audience. Your audience is not being really deceived. They know you have no supernatural powers, and that you are showing them "tricks." But they are "making believe" with you, and when your apparatus looks too much like apparatus, they find it very hard to make believe. It spoils their pleasure, and your magic is therefore less effective.

There are also certain valuable hints about conducting the actual performance. You can get much help, as well as much enjoyment from observing the work of professional magicians. One thing you must think about is the

speed of the performance, what actors call the "tempo." Most beginners tend to do a trick too rapidly. You must not fall into this error. Keep in mind what has been said about each trick being a little play. If the play is done too rapidly, the spectators are left wondering what it is all about. Build up to the climax slowly, and don't show any signs of haste or worry. Of course, it is possible to stretch the performance too much; but the best magic-maker is the one who can develop just the right speed. He never allows interest to lag in the trick from beginning to end.

This ability to keep the audience constantly interested depends much upon the magician's manner. He must appear to be interested himself in what he is doing. Some magicians like to be humorous and to make each trick into a little joke. Their patter is full of witty remarks. Others seem to be interested in magic as a scientific matter; each trick becomes a little laboratory experiment or demonstration. Then there is the man who has a very mysterious manner which he copies from those performers of "black art" who were burned at the stake a few hundred years ago.

The most usual type of magician is the one who pretends that he has learned a few spells and incantations by the aid of which he works his wonders. In any case, the magician must be calm and at ease. Perhaps you will find it difficult to appear so at first; but you must aim at that condition.

In actually performing tricks you will find that magicians depend often on what they call "misdirection." They make the audience look at one thing while something else that they do not want seen is going on. The patter may cause the audience to look at whatever you want them to notice; and they will, in general, be looking where you are looking. In "The Baker's Arrow," for example, you want them to think you have put the little card that is in your right hand into your left hand. If, as you pretend to put the card into your left hand, you yourself watch your left hand and move it slowly upward, you will find that the audience will also follow your left, leaving you free to slip the card in your right into your pocket, or onto the table. This is a good example of "misdirection." Again, in "The Invisible Scribe," if you look at your assistant

in the audience writing the chosen number in the air, the spectators will watch him, too, and you will be able to write the number on the card without being seen by any one—unless there is another magician present. Remember, too, that spectators naturally watch moving objects, so move objects that you want them to watch!

A trick should look easy. The good magician makes no unnecessary moves. In putting a penny under a handkerchief, for instance, if you make unnecessary motions, people become immediately suspicious. Robert-Houdin tells how once when he was performing for Torrini, his master, he introduced his tricks by many flourishes with the cards to show how skilful he was. But Torrini pointed out that this was a very bad practice. People, seeing the skill, knew that it was the cause of all the tricks which followed. They found it very difficult, therefore, to make believe that the magician had unusual powers. The effectiveness of a trick is greatly injured by attempts to make it look difficult.

In addition to these general principles of magic and these special hints for actual per-

formances, you must give thought to your choice of tricks. The making of the programme is a very important element.

For an extemporaneous programme you will undoubtedly have noticed that a few of the tricks in this book need no secret preparations previous to performance. You can do "The Mysterious Colors," "The Power of the Mind," "The Spectacles of Diogenes," and "The Invisible Scribe" with an equipment that you could pick up wherever you happen to be. Absolutely no preparation is needed for any of them, except the secret tear in the envelope used in "The Invisible Scribe," and that can be made in an instant. These tricks, then, you can use if you are called upon to perform extemporaneously. They are good tricks to know for that reason.

Most of the tricks, however, require private preparations, for the great majority of all the many thousand tricks that exist in magic require secret apparatus. From the tricks that we have described you should choose a few that will make a good programme. The programme should not be too long—an unsatisfied audience is better than a tired and dis-

satisfied one. Probably five tricks will be as many as you will want to perform at one time. You must keep certain principles in mind in making your more formal programmes.

It would be unwise, for instance, to do a long and rather elaborate trick first, and then to follow it with several short demonstrations. In other words, just as each individual trick has a climax, so should the performance have a climax. It should work up to the most effective and elaborate trick. The last three or four tricks in the book—"The Altered Order," "The Silk-Mill," and "Dinadaki Xanediltai"—are probably most suitable for concluding tricks. Of course, your first trick should be an especially effective one, too, but it should not leave you with a great mass of material scattered around the stage, as would a production like "The Silk-Mill," nor should it leave you with a conspicuous object on your table, like the plant that you have grown in "Dinadaki Xanediltai."

Another point you should keep in mind is that all the tricks on one programme must be in your pockets or on the table before beginning. You cannot do what some professional

magicians sometimes have to do—leave their audiences to be entertained by comedians while they go out to “load up” again for the next series of tricks. You must plan to have everything you need on your table, which should not look like a trick-table but like one appropriate to the room. If you have no curtain to hide your table, perhaps you can prepare it in another room and have it carried in, or have it shielded by a screen before the performance commences.

Four good, well-balanced programmes would be as follows:

PROGRAMME ONE

1. The Penny Match-Box
2. The Mysterious Colors
3. The Aerial Mail
4. The Perplexed Mason
5. The Tower of Cadiz

PROGRAMME TWO

1. The Office at Night
2. The Spectacles of Diogenes
3. The Cave of the Jadoo-Wallah
4. The Detective's X-Ray
5. The Silk-Mill

PROGRAMME THREE

1. The Nasturtium-Seeds
2. The Stolen Apple
3. The Chinese New Year's Card
4. The Wishing-Jewel
5. The Altered Order

PROGRAMME FOUR

1. The Invisible Scribe
2. The Science of Color
3. The Power of the Mind
4. The Baker's Arrow
5. Dinadaki Xanediltai

Of course, you need not follow any of these programmes. However, you will be more successful if you choose a single group of five or six tricks that make a good programme, and master them, rather than try to learn too many tricks at one time.

You should not restrict yourself to the few tricks in this book, either. There are other books of magic which will undoubtedly interest you, but above all you should try to invent some tricks for yourself. You can do this by making new combinations, or by using new objects. The principle of "The Stolen Apple," for instance, can be used in many ways. You

can use ribbons or strings, as well as tapes. You can cover the secret joint by tying a handkerchief around it, or you can put the ribbons through a cardboard box. In "The Tower of Cadiz" it is just as easy to produce a flag, or a ball, or any small article that can be fastened to the piece of cardboard, as it is to produce the handkerchief. After you have learned how to do the tricks as we do them, vary them according to your own ideas. Soon you will find that you are inventing new tricks, one of the most interesting parts of magic.

It is also amusing to write your own patter. For many years we have had great pleasure from an imaginary character, "Uncle Jim," first suggested to us by the late John W. Sargent, our friend and teacher in magic. Uncle Jim is a very wealthy and eccentric old gentleman. He spends most of his time travelling, and he is constantly picking up and sending us strange objects from all parts of the world. We had an entire programme of magic made up of the mysterious objects sent us by Uncle Jim. Whenever we discovered or invented a new trick, we would immediately make up the story of how Uncle Jim had found this strange handkerchief or

this magic box or bowl, in China, or in South America, or in India, or in whatever distant land our imagination placed him. Our friends entered into the game, too, and were constantly asking us where Uncle Jim was, and what he had recently sent us. Perhaps you will find that you, too, have a mysterious relative who will be as interesting and as good to you as our Uncle Jim has been to us.

Another idea around which you might group a programme is the idea of a trip through foreign lands. We have inserted tricks that we have imagined to come from Spain, Greece, India, Czecho-Slovakia, and other foreign places. A slight change in patter will make almost any trick come from almost any place. This opportunity to use your imagination is one of the greatest pleasures in magic.

Finally, remember that the art of magic is to be used "to procure mirth," as says "Hocus Pocus, Jr.," an old seventeenth-century book of magic. To the degree that you use magic "to procure mirth" for your friends, so may it become to you a pleasant and profitable pastime!

